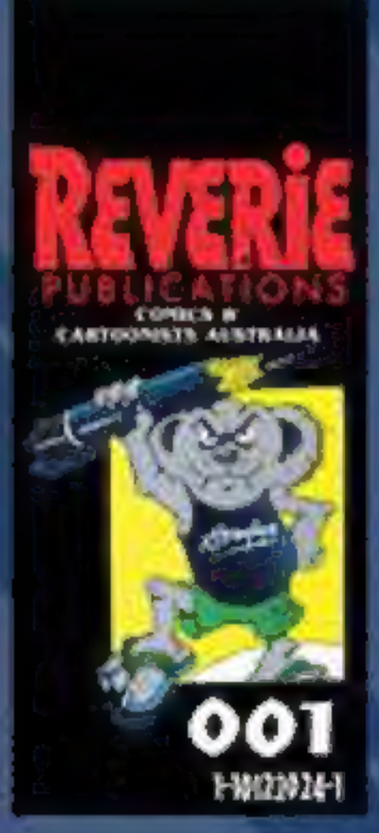

COMICS & cartoonists AUSTRALIA

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COMICS & cartoonists AUSTRALIA

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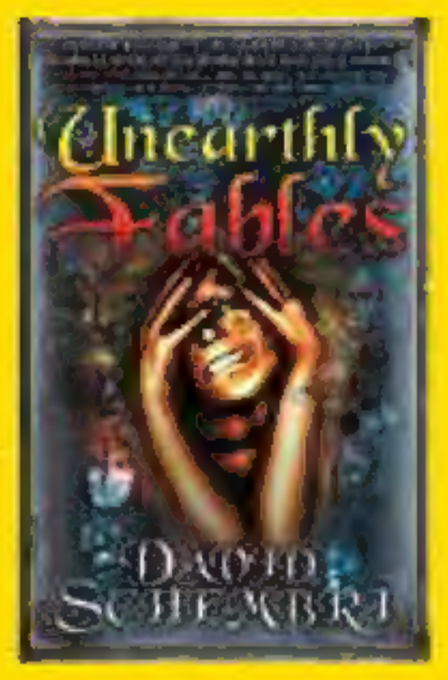

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IT'S A FINE FANZINE

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Fanzine's Down Under: The Rise and Fall of Australia's Indie Comic Fanzines

Gary Dellar

In the vibrant corners of Australia's six states, something special is happening. Away from the spotlight of mainstream graphic novels and superhero epics, a new wave of indie creators is taking center stage through a beloved medium: the comic fanzine. These grassroots publications of the past, often handmade with a DIY spirit, capture the raw talent, creativity, and passion of Australia's comic enthusiasts. They're more than just booklets; they're a reflection of a movement that connects fans, creators, and artists in ways that larger publications sometimes miss.

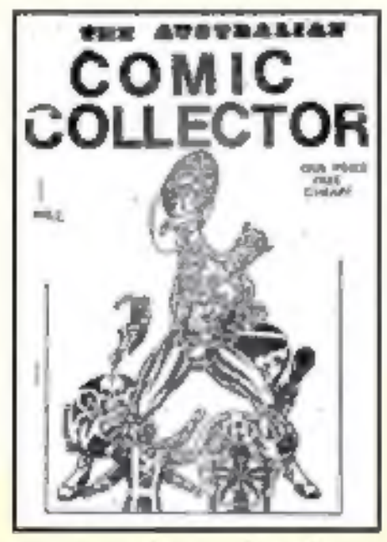
Australia's comic fanzine culture has deep roots, stretching back to the 1970s when underground publications like The Australian Comic Collector celebrated niche comic interests. While the digital age has changed how comics are shared and consumed, fanzines remain a tactile, intimate experience—one where you can feel the passion of the creators in every page fold, in the inked lines, and in the hand-drawn covers.

What sets these fanzines apart is their celebration of everything from superhero parodies to personal stories told through panels, giving a voice to indie creators often overlooked by mainstream publishers. Fanzines aren't polished, and that's part of their charm. They're experimental, allowing creators to take risks and tell stories that reflect Australia's unique culture, from sprawling outback landscapes to urban subcultures, from political satire to quirky humor.

One of the most exciting aspects of the fanzine scene is its accessibility. Anyone with a passion for

Down Under
1

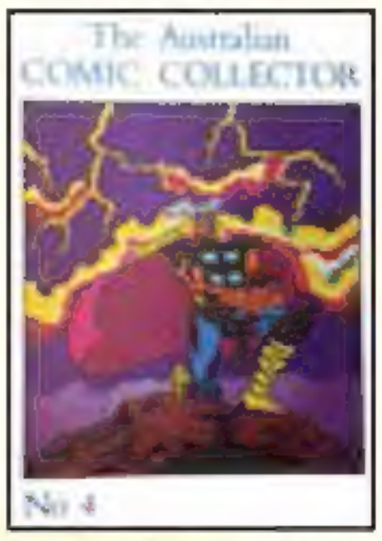
Boomerang (1968-1971
John & Jan Ryan) Fanzine #12



The Australian Comic Collector
Vol No1 1977

The Australian Comic Collector
Vol No2 Feb 1977

The Australian Comic Collector
Vol No3 July 1977



The Australian Comic Collector
Vol No4 August 1977

The Australian Comic Collector
Vo2 No5 Dec 1977

The Australian Comic Collector
Vo2 No6 March 1978

The Australian Comic Collector
Comicon 1980 Special

The Australian Comic Collector
Vo2 No7 June 1978

The Australian Comic Collector
Vo3 No8 June 1979

The Australian Comic Collector
Vo4 No10 Feb 1980

The Australian Comic Collector
Vo4 No11 March 1980

The Australian Comic Collector
12 Oct-Nov 1980

The Australian Comic Collector
Vo5 No1

The Australian Comic Collector
Vo5 No2 August 1983

The Australian Comic Collector
3

The Australian Comic Collector
Vo2 No6 March 1978 [The New]

comics can create a fanzine or contribute to one—no gatekeepers, no corporate interference. It's this freedom that has attracted a new generation of creators. Local zine fairs, comic festivals, and online communities have sprung up across the country, with events like Melbourne's Sticky Zine Fair and Sydney's Other Worlds Zine Fair offering spaces where creators and fans can exchange ideas, share their latest issues, and discover new talent.

And the content is as diverse as the creators. From introspective slice-of-life comics and articles to experimental narratives that break the traditional structure of panels, Australia's fanzines thrive on variety. Indigenous voices are increasingly finding space in these pages, telling stories rooted in Australia's history and culture to tell deeply personal and resonant stories. Or just of pure imagination.

The beauty of Australian comic fanzines lies in their unpredictability. You never know what you'll find between the covers: perhaps a serialized fantasy epic, a surrealist journey into the dreamscape, or a sharp, funny critique of modern life. Every issue is a new adventure, a new experiment in storytelling, and a snapshot of Australia's rich and diverse comic culture.

As this scene continues to grow, it's clear that the indie comic fanzine isn't just a throwback to the past—it's the future of Australia's comic world. Where mainstream comics may follow trends, fanzines are driven by passion and authenticity, and that's what makes them so exciting.

So next time you're wandering through a comic fair or scrolling through online shops, keep an eye out for these small but mighty publications, past and the here and now. You might just discover Australia's next great comic artist within their pages—before the rest of the world does.

This piece shines a light on Australia's comic fanzine scene of the past mainly, inviting readers to explore its rich history, diversity, and grassroots energy. Perfect for a fanzine publication, it celebrates the DIY culture and independent creators that make this movement so vibrant.

We hope you enjoy this publication you are reading now and better still, have your say, by contributing.

The Australian Comic Reader 1

Comic Cuts

Comic Edge! 2
May 1995

Comic Edge! 3
June 1995

Comic Edge! 4/5
July-Aug 1995

Comic Edge! 8
Jan-Feb 1996

Comic Edge! 9
March-April 1996

Comic Edge! 10
May-June 1996

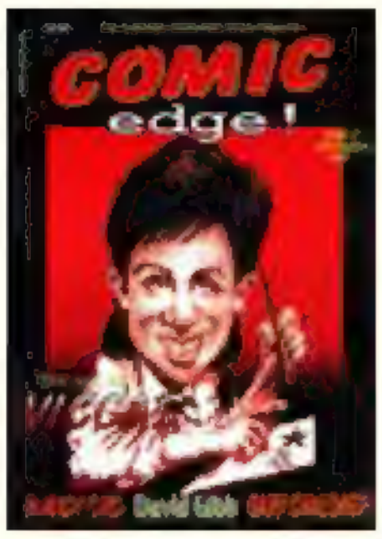
Comic Edge! 11
July-Aug 1996

Comic Edge! 12

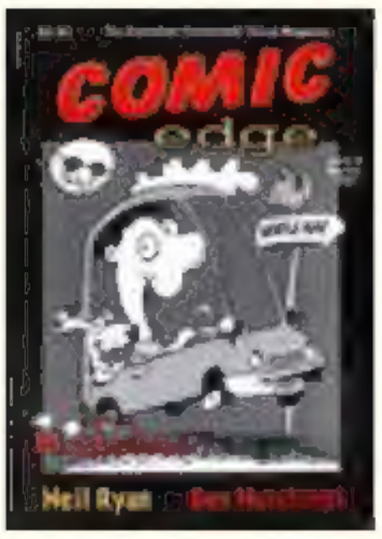
Comic Edge! 13
Nov-Dec 1996

Comic Edge! 15
March-April 1997

Comic Edge! 16
May-June 1997



Comic Edge! 17
July-August 1997

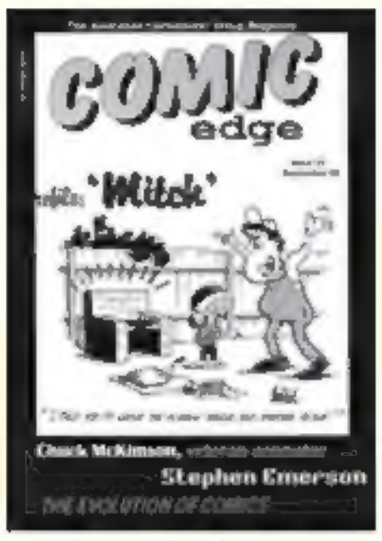


Comic Edge! 18
Sept-Oct 1997

Comic Edge! 19
Nov 1997 - Feb 1998

Comic Edge! 20
March-April 1998

Comic Edge! 21
May-June 1998



Comic Edge! 22
Sept 1998

Comic Edge! 23
Oct 1998

Comic Edge! 24
Nov 1998

2525 #3

OzComics Magazine
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OzComics Magazine
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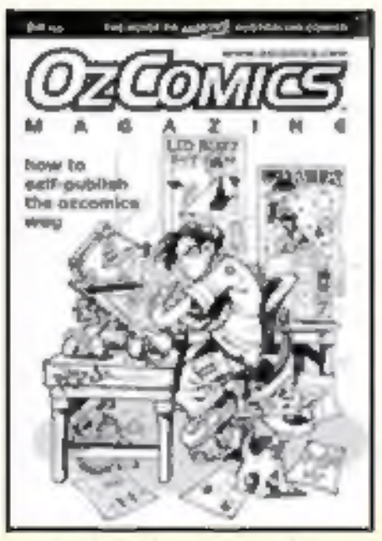

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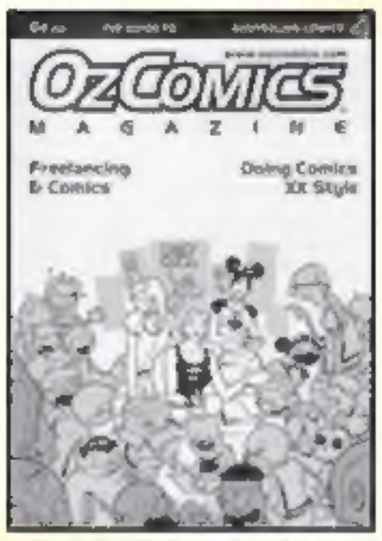

OzComics Magazine
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OzComics Magazine
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OzComics Magazine
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Word Balloons
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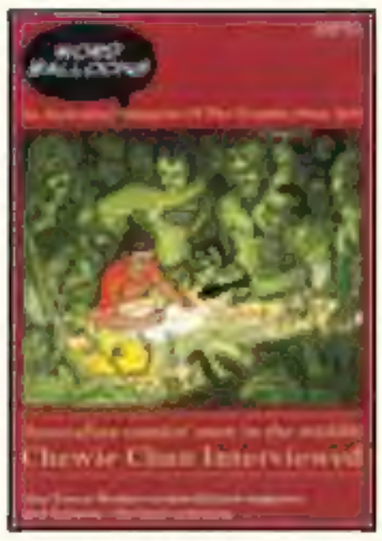

Word Balloons
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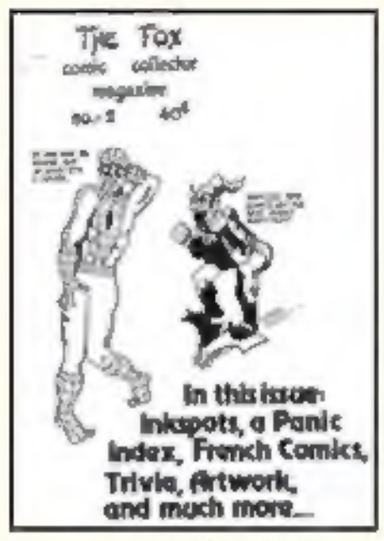

The Fox Comic Collector
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The Fox Comic Collector
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The Fox Comic Collector
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The Fox Comic Collector
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The Fox Comic Collector
Vol2 No1

CHUCKLERS WEEKLY
FILM AND RECORDING STARS
COLLECTOR CARD SETS

First Set "Series of 28"

Chucklers Weekly released 3 sets starting in 1958 and ending in 1959. A card was given each week with the release of a new issue of the magazine. The release date of the card is listed on the back. Cards were given with more than one issue of the magazine. The first set was issued in 1958 and has "***Series of 28***" listed on the back (CACA #1). The second set was issued in 1958 and 1959 and has "***Series of 20***" listed on the back (CACA #2). The third set was issued in 1959 and has "***Series of 30***" listed on the back (CACA #3). Larger sized cards from 1960 have also been seen. Next issue features the second set.

★ DEBBIE REYNOLDS

No. 1 in a Series of 28

DEBBIE REYNOLDS

Supplement to CHUCKLERS WEEKLY

Issue of June 20, 1958

1. Debbie Reynolds (June 20, 1958; July 11, 1958; July 25, 1958; July 28, 1958)

★ PAT BOONE

No. 2 in a Series of 28

PAT BOONE

CHUCKLERS WEEKLY

2. Pat Boone (July 11, 1958; July 18, 1958; no date listed)

★ ELIZABETH TAYLOR

ELIZABETH TAYLOR

Supplement to CHUCKLERS WEEKLY

Issue of June 27, 1958

3. Elizabeth Taylor

NO IMAGES AVAILABLE

4. Elvis Presley (June 27, 1958; July 11, 1958)

★ ROCK HUDSON

No. 5 in a Series of 28

ROCK HUDSON

Supplement to CHUCKLERS WEEKLY

Issue of August 1, 1958

5. Rock Hudson (July 11, 1958; July 18, 1958; August 1, 1958; no date listed)

★ DORIS DAY

DORIS DAY

Supplement to CHUCKLERS WEEKLY

Issue of June 27, 1958

6. Doris Day (June 27, 1958; July 11, 1958; August 1, 1958; no date listed)

★ ROBERT WAGNER

ROBERT WAGNER

CHUCKLERS WEEKLY

7. Robert Wagner (June 27, 1958; July 4, 1958)

★ TAB HUNTER

TAB HUNTER

Supplement to CHUCKLERS WEEKLY

Issue of July 25, 1958

8. Tab Hunter (June 27, 1958; July 4, 1958; July 11, 1958; July 25, 1958)

★ MARLON BRANDO

No. 9 in a Series of 28

MARLON BRANDO

Supplement to CHUCKLERS WEEKLY

Issue of August 15, 1958

9. Marlon Brando (August 15, 1958; August 29, 1958; September 19, 1958)

NO IMAGES AVAILABLE

10. Marilyn Monroe (September 12, 1958; September 26, 1958)

★ RUSS TAMBLYN

No. 11 in a Series of 28

RUSS TAMBLYN

Supplement to CHUCKLERS WEEKLY

Issue of August 22, 1958

11. Russ Tamblyn (August 8, 1958; August 22, 1958; September 12, 1958; September 19, 1958)

★ AUDIE MURPHY

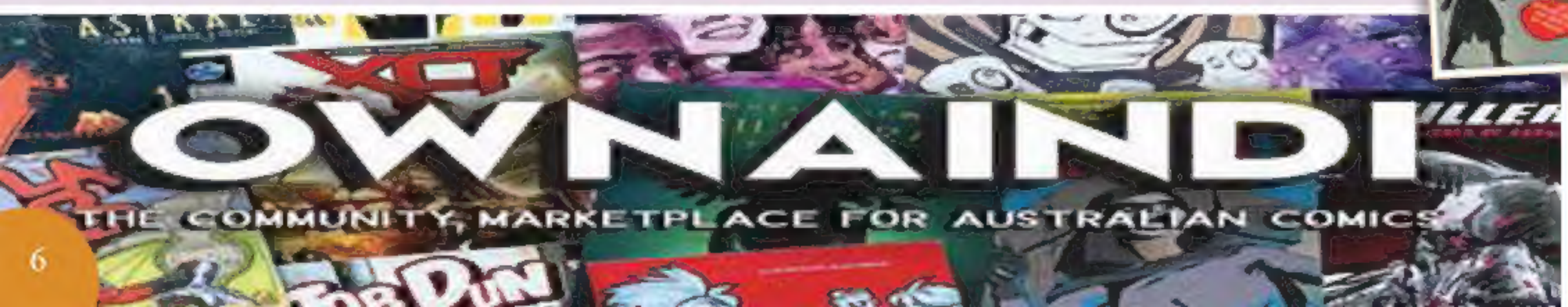
No. 12 in a Series of 28

AUDIE MURPHY

Supplement to CHUCKLERS WEEKLY

Issue of September 19, 1958

12. Audie Murphy (August 8, 1958; August 15, 1958; August 22, 1958, September 12, 1958)



FREE SWAP CARD *Inside*

NO IMAGES AVAILABLE

★ SOPHIA LOREN

No. 15 in a Series of 28

SOPHIA LOREN

As talented as she's beautiful, Sophia appears soon in an action-packed adventure of the Sahara, Legend of the Lost, a United Artists release, opposite John Wayne. She was born on September 20, 1934, in Pozzuoli, Italy, and has one sister, Maria. Sophia is married to an Italian director, Carlo Ponti, and her hobby is playing records. She supports 13 of her poor relations in Italy because she says: "I know what it is to be hungry."

Supplement to
CHUCKLES WEEKLY
Issue of September 19, 1958

★ ANTHONY FRANCIOSA

No. 16 in a Series of 28

ANTHONY FRANCIOSA

Born in New York on October [illegible], he's 6ft. [illegible] tall, [illegible] has loved gym horses from his play, attended specialist circus technicians for the latest film in Pine Lane, Mid Summer. He was a child star and [illegible], a soldier and a dancer, as a kid before he was 10, then went to scholarship at a Catholic school. His big break came with the Broadway role of Joe in A Hatful of Rain, which he later played in the film.

Supplement to
CHUCKLES WEEKLY
Issue of August 15, 1958

14. Paul Newman (August 8, 1958; August 22, 1958; September 28, 1958)

15. Sophia Loren (August 15, 1958; August 22, 1958; September 19, 1958)

16.Anthony Franciosa (August 15, 1958; August 29, 1958; September 5, 1958; September 12, 1958; September 19, 1958; September 26, 1958)1958) September 19, 1958; September

★ KIM NOVAK

No. 17 in a series of 28

KIM NOVAK

Hollywood voted the most popular movie star in the world. The characters in her comedies in the Columbia films just zoo. Dot, Dash, Dash and Dingle, for you born Marilyn Novak on Feb. 13, 1933, in Chicago. She is 5ft. 6in. weighs 9st. 10lb. has grey eyes and pale blonde hair. She was a model and movie star when she was spotted, and given a film contract.

Supplement to
CHUCKLES WEEKLY
Issue of October 10, 1958

★ RORY CALHOUN

No. 18 in a series of 28

RORY CALHOUN

Rugged, six-foot-two Calhoun starred in a couple of Bardock films, grabbed gun [illegible] in Texas, [illegible] fighting bulls, [illegible] ranches, and worked as a secret service agent. Now he [illegible] in space. Don Aaron's Weekly Digest, he owns 14 horses, plays a saxophone. His wife is Lita, his son Rory. The Rocking Star is Cal [illegible].

Supplement to
CHUCKLES WEEKLY
Issue of November 7, 1958

★ MITZI GAYNOR

No. 19 in a series of 28

MITZI GAYNOR

She says one of the great [illegible] was [illegible] Esther Williams in the spectacular [illegible] South Pacific. Pat Gardiner in Australia is, she's 5ft. 4in. weighs 8st. 12lb. hair is light brown, her eyes [illegible]. Her favourite film stars are Ginger Rogers and Dan Dailey. Mitzi's friends call her Teddy and she lives in a three-story mansion in Hollywood.

Supplement to
CHUCKLES WEEKLY
Issue of November 7, 1958

17. Kim Novak (October 10, 1958; October 23, 1958; October 31, 1958; November 7, 1958; November 21, 1958)

18. Rory Calhoun (October 10, 1958; November 7, 1958)

19. Mitzi Gaynor (November 7, 1958)

★ TONY CURTIS

NO IMAGE AVAILABLE

★ JERRY LEWIS

No. 21 in a series of 28

JERRY LEWIS

He will be soon seen in Paramount's Rock-a-Bye-Baby. [illegible] is 31, weighs 9st. 11lb. and is 5ft. 5½. Before getting his break in films Jerry was a nightclub entertainer. He has [illegible] as playing [illegible] and vaudeville with his children. His [illegible] married in Australia was Patti Beth. Jerry has made several [illegible] successful comedies.

Supplement to
CHUCKLES WEEKLY
Issue of November 28, 1958

★ SANDRA DEE

No. 22 in a series of 28

SANDRA DEE

A newcomer to films, Sandra is only 18 years old. She replaced Debbie Reynolds as the star of MGM's Reluctant Debutante, starring with Kay Kendall, Rex Harrison and John Gavin. Sandra went to Paris for some of the scenes in the film. When she returned home was busy [illegible] for seventh birthday, a party which she was looking for her as a present from her mother.

Supplement to
CHUCKLES WEEKLY
Issue of October 17, 1958

20. Tony Curtis (October 3, 1958; November 28, 1958)

21. Jerry Lewis (November 7, 1958; November 28, 1958; December 5, 1958; December 12, 1958)

22. Sandra Dee (October 17, 1958; November 21, 1958)

★ ROBERT MITCHUM

NO IMAGE AVAILABLE

NO IMAGES AVAILABLE

★ RITA MORENO

No. 25 in a series of 28

RITA MORENO

Rosalina Dolly Alla Marcos started her career as an [illegible] when she was [illegible] wanted to become a film star so [illegible] and became successful on her first film, At Yuma. So [illegible] when she was just 10. Her real name is Rosita Dolores Alverio, born on December 11 in Puerto Rico. She is only [illegible] tall, weighs [illegible] lb. Her last film was The King and I.

Supplement to
CHUCKLES WEEKLY
Issue of October 17, 1958

23. Robert Mitchum (October 3, 1958; October 23, 1958; November 14, 1958; December 5, 1958)

24. James Dean (October 3, 1958; October 23, 1958)

25. Rita Moreno (October 17, 1958; December 19, 1958)

★ LESLIE NIELSEN

No. 28 in a series of 28

LESLIE NIELSEN

Undoubted one of the most promising new actors in Hollywood, he is the son of a Canadian Mounty, [illegible] joined a dramatic school after he had resigned from the Canadian Air Force. He got many TV parts and his big big break in The Vagabond Kind, which led to his seven year contract with MGM and the lead in Joe Louis's Story. His other MGM films are Young and The Strongest.

Supplement to
CHUCKLES WEEKLY
Issue of October 31, 1958

★ DEAN MARTIN

No. 27 in a series of 28

DEAN MARTIN

One of the sons of the Young Lions, famous war novel made into a film, Dean Martin can play light comedy or heavy drama and is a highly popular singer. Dean was born Dino Crocetti in Ohio on June 7. His father was a worker. His first hell, Dean's hobby is golf and his favourite opponents are Jerry Lewis and Joe Louis.

Supplement to
CHUCKLES WEEKLY
Issue of December 5, 1958

★ PERRY COMO

No. 28 in a series of 28

PERRY COMO

[illegible] Perry Como is a TV star, [illegible] Canonsburg, U.S.A. May 18, 1913. He is [illegible] 5ft. 11½, he has [illegible] million sales [illegible] 14 different [illegible] "Dream Father Dear", Perry [illegible] and movies [illegible].

Supplement to
CHUCKLES WEEKLY
Issue of October 31, 1958

26. Leslie Neilson (October 31, 1958; December 19, 1958)

27. Dean Martin (October 23, 1958; December 5, 1958; December 19, 1958)

28. Perry Como (October 23, 1958; October 31, 1958; November 21, 1958)

Although this set isn't complete, with your help we will be able to update with future reprints.

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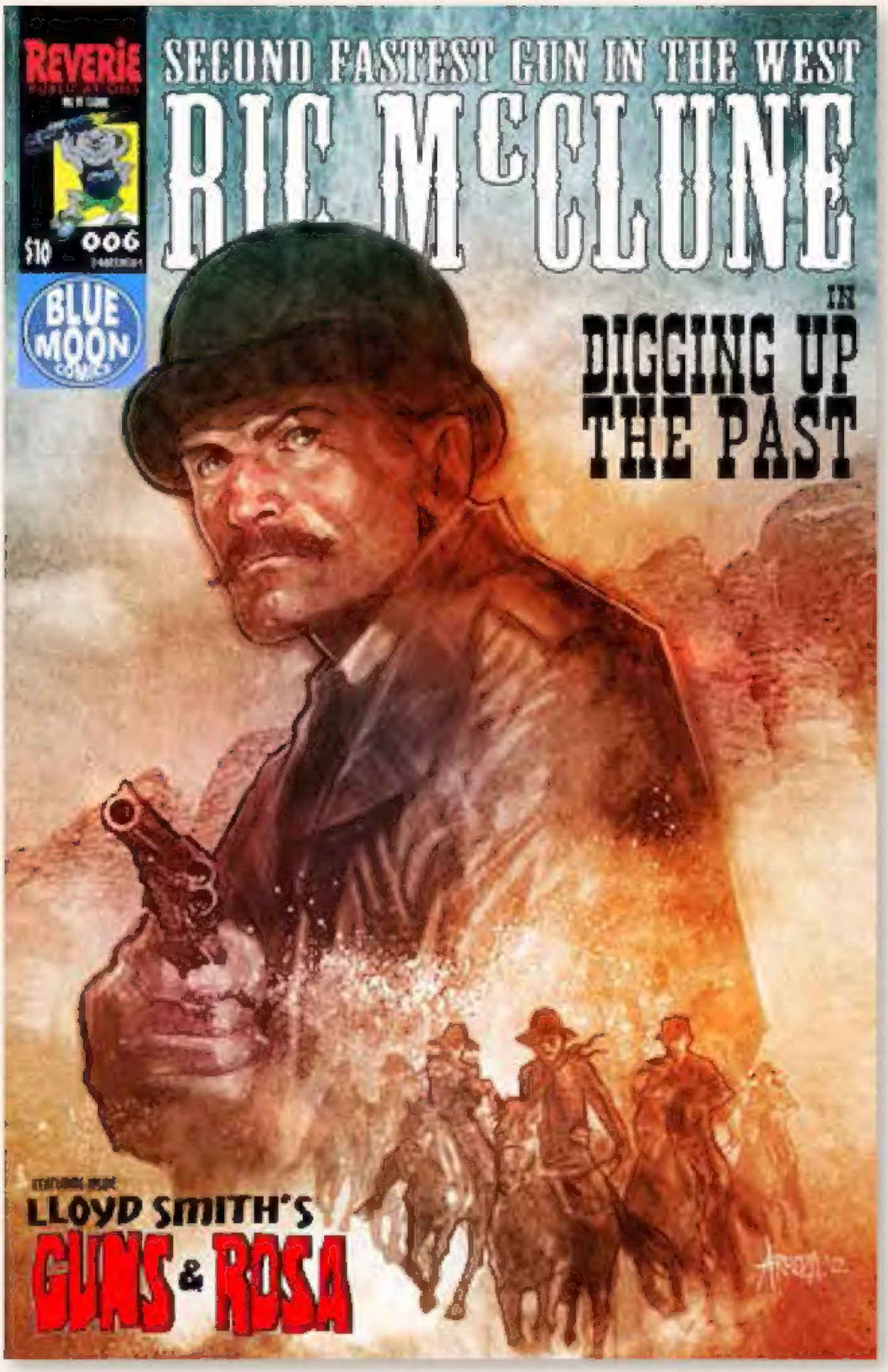
Writing Ric McClune. The journey forward.

Danny Nolan



Ric McClune: Second Fastest Gun in the West #6.

"Digging up the past"

***Story**: Danny Nolan.*
***Art**: Javier Sinver.*
***Colours**: Lloyd Smith.*
***Letters**: Darren Close.*

***Cover**: Erwin J Arroza.*

When it comes to writing comics, my preference has always leant towards science fiction and a touch of horror, sometimes a combination of both. Never a big fan of capes, my reading pleasures tended to be more the same as what I liked to write. My comic script experience evolved from flash fiction. Short stories that would have no more than 150 words that contained a start, middle and end. Sometimes referred to as paragraphs with a punchline. But for me, a great jumping off point for adapting stories for four to five page scripts the type preferred by 2000AD magazine for their Future Shock stories, another big influence on me as a younger chap. To me it was like having a synopsis for your script already written. I have written 24 page one-shots, using the same method but fleshing out the story with more action and subplots. If you are new to comics I highly recommend this method to enhance and develop your writing style.

As I have pretty much established, I was getting quite comfortable with this style and genres and it had worked well for me, not only as a niche to find publications to contribute but also gain experience working with different artists and editors. Saying all this, I was a bit amiss when Reverie publisher Gary Dellar approached me about writing a 24 page one-shot for a character he had created named Ric McClune, who, it declared was the second fastest gun in the West. That's right, a Western. Were they even a thing anymore?

Thinking it was time I moved out of my comfort zone, I decided to give it a whirl. What could happen? Rejection. I'm a comic book writer, if that bothers you, you're in the wrong game. So, first things first, I asked some probing questions: what was the cannon? "We're going to develop that as it goes along." Was the reply.

Ok, I surmised, he has a dog, rides a horse, wears a pork pie hat and for some reason is the second fastest gun in the West. Vague seemed to be the rule rather than the exception here. I was being given carte blanche on the future of this character, I was helping create cannon.

Lucky for me one edition had recently been published, written by Haydn Spurrell and drawn exquisitely by Ben Sullivan, I was able to garner more insight into the character. It seemed our Ric

was not averse to the odd bit of justifiable murder, had friends in high and low places, oh yeah, he had a soft spot for kids.

I had a starting point.

Western were once hugely popular in Australian comic history, back in the late 1940s through to the 1960s Western style comics sold consistently in numbers we can only dream of these days. We are talking sales of tens of thousands a month.

Then it struck me. I had recently researched and wrote an article on one of the most popular writers/artists of that time who specialised in Western genre comics who went on to be Australia's true comic book villain.

His name. Len Lawson, A name that fell into infamy when at the absolute height of his fame and career he sexually assaulted a group of girls whilst taking them on a photoshoot and was given the death penalty as a result. This was later downgraded when capital punishment was outlawed in Australia. He was released in 1961 after serving seven years. In hindsight probably not a good idea as he then went onto greater notoriety when soon after his release he murdered a young lady he had invited into his flat and then murdered another teenage girl during a bungled hostage situation in a school. He was sentenced to life imprisonment, only to strike again whilst in prison a decade later by kidnapping a group of girls who were at Paramatta prison to give a concert for inmates and holding a dancer hostage whilst pressing a knife to her throat. He was overpowered by prison officials and inmates. Lawson died in 2003 the longest serving inmate in New South Wales history.

The point of this is I had made a link that made me feel a bit more comfortable in my storytelling. A hidden horror within the telling of the tale. What had possessed this man who created countless Western comics. Maybe if he channelled that craziness into his stories we would have seen a whole new genre of Western years ahead of its time.

So latent horror it would be, but not supernatural, something more feasible. So, I deduced that in the 1880s to some, science was indistinguishable from magic or witchcraft. And since the dawn of modern science basically fell within this era, I had some ideas bustling in my hedgerow.

I was going to give Mister Ric McClune an adventure with a difference and hopefully one that could introduce characters later on. We were technically world building here.

Researching the period was a fascinating study of human achievement. So much so that the Commissioner of the US patent office in 1899. Charles H. Duell declared that "everything that can be invented has been invented." Though, woefully short sighted. Mr Duell did get bombarded with patents during this era that involved most of the sciences (chemistry, biology and physics) electricity, and innovations in engineering and architecture.

I believe he was just exhausted.

Ric McClune: Second Fastest Gun in the West #7.

"A hot bath, a quick drink... and a good woman!"

***Story**: Dave De Vries.*
***Art**: Alexandre Santana.*
***Cover**: Erwin J Arroza.*

So, to the hicks riding around the mid-western deserts and plains avoiding Indians, disease and skulduggery, what we take for granted would seem a bit unbelievable to them.

Without giving too much away, my story The Badlands uses this idea as the main story plot but concentrates on Ric McClune's attitude towards children and those not as well equipped to protect themselves as he can. In as much, if McClune does develop into a killing machine of unprecedented proportions, I can at least cement this overriding sense of protection that had begun in issue one by Haydn Spurrell.

Reviving a neglected genre was an exciting proposition and one that had many challenges. I look forward to seeing how the many writers portray Ric McClune in their own style whilst adding a new piece to the cannon that we hope will one day be the legendary Ric McClune. Second fastest gun in the West.

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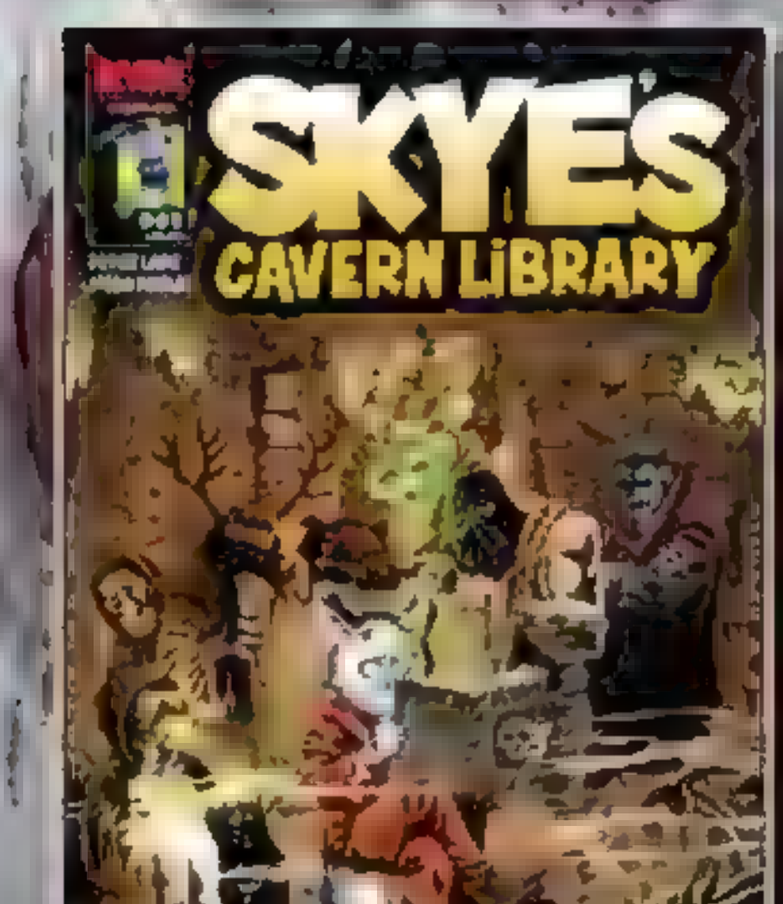

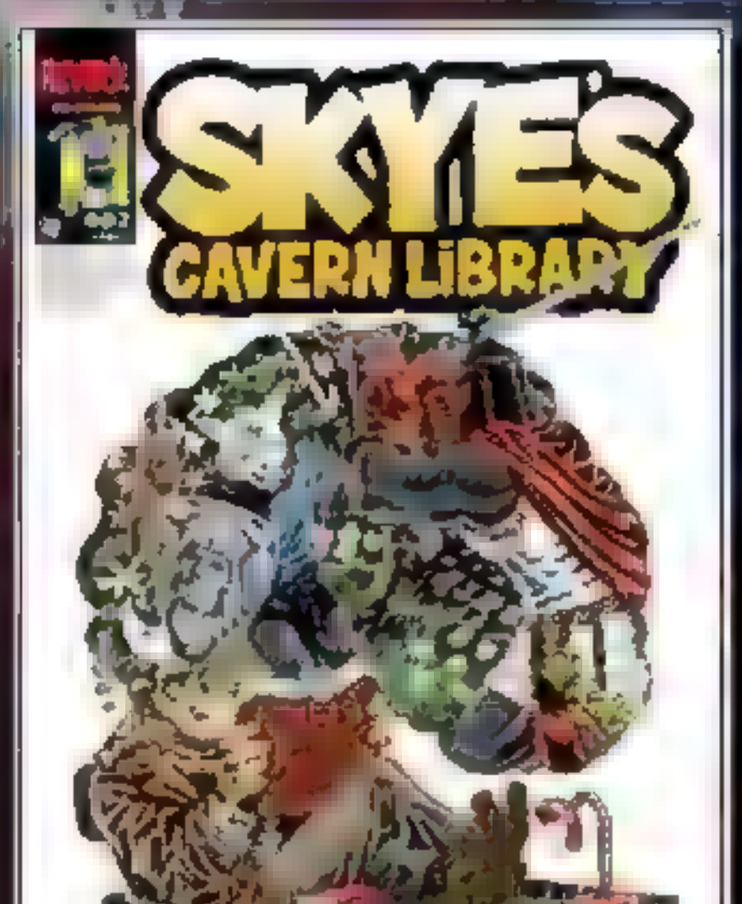

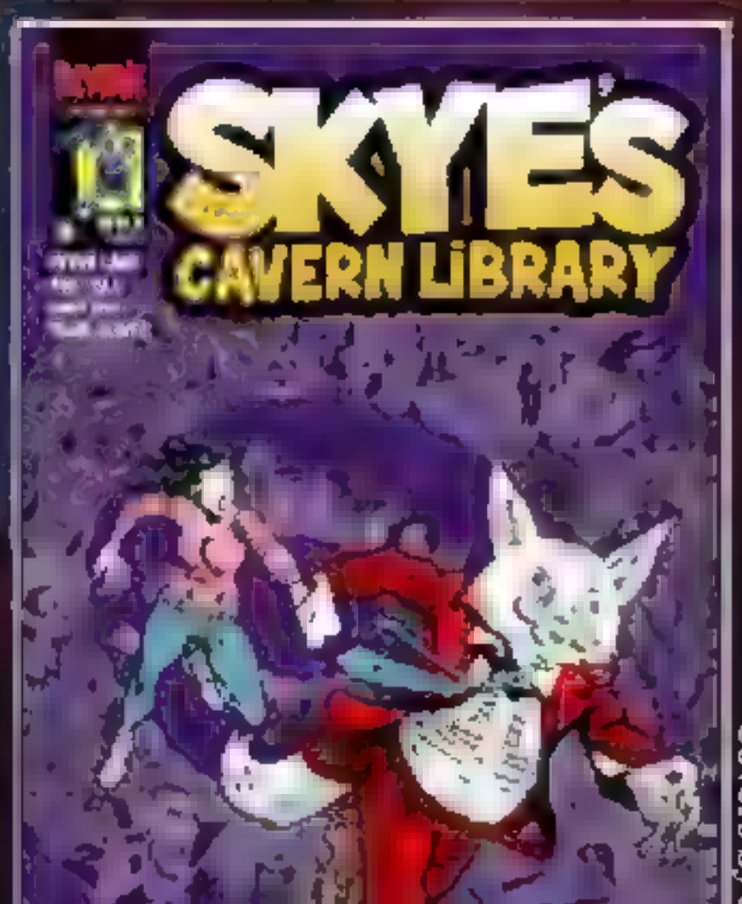

Covers by Jason Paulos

Skye's Cavern Library TM and © 2021 Peter Lenz

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AUSTRALIAN COMICS 1940 - 1960

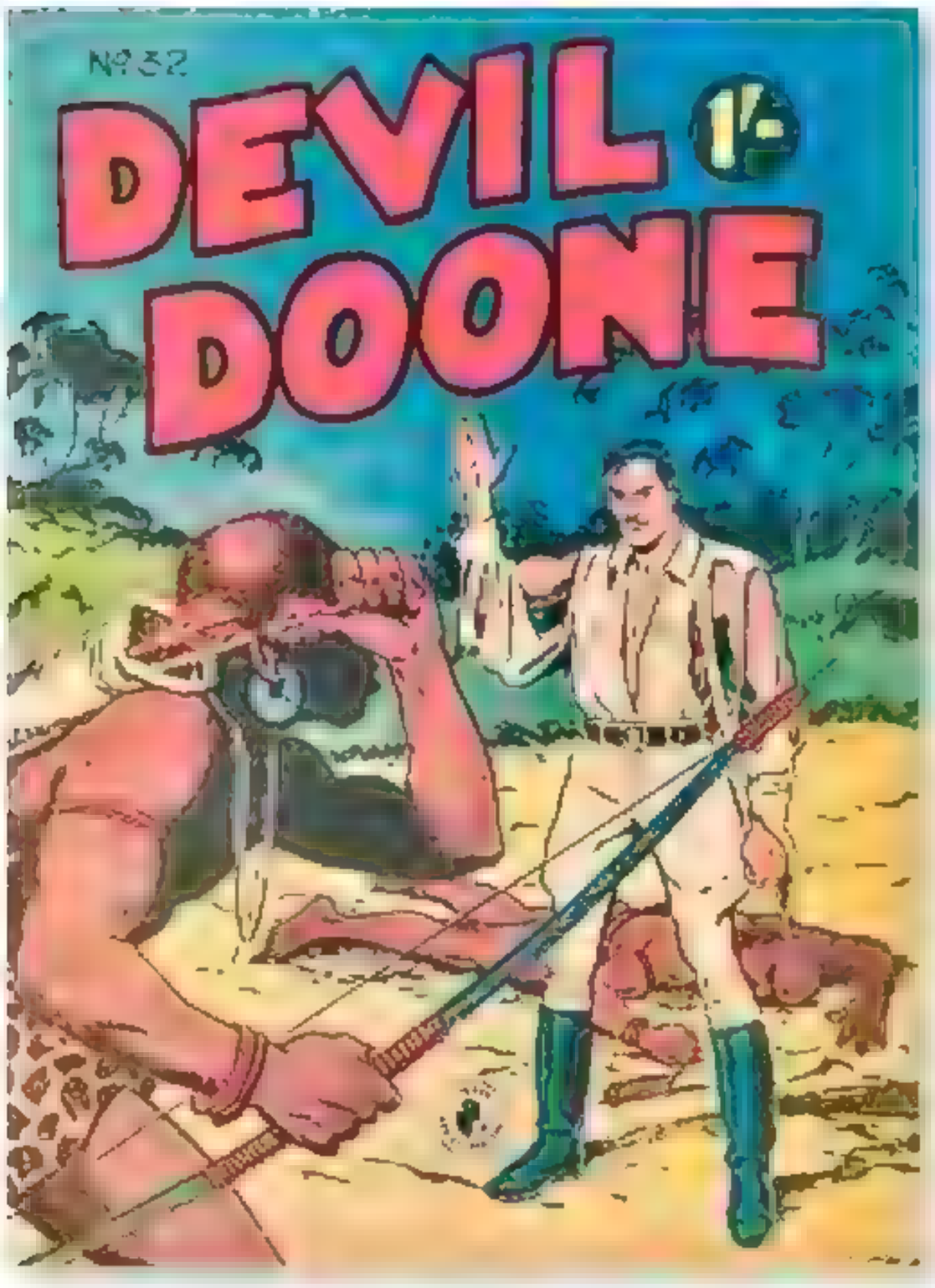
FEATURING A BREAKDOWN OF STORIES, ARTISTS, AND KEY CONTRIBUTORS

Marcus Brazil

THIS ISSUE'S FEATURED COMIC:

DEVIL DOONE #32

(Colour Comics, September 1957) - 24 pages.



Devil Doone was an Australian comic strip that appeared monthly for more than 25 years in Man Junior, a companion to the "gentlemen's magazine" Man, a mild forerunner to Playboy. The series was created in 1946 by writer R. Carson Gold and artist Carl Lyon. After a few months June Mendoza took over the art, and within the year she was succeeded by Hart Amos, who drew the strip until 1971.

Originally Man Junior was a pocket size publication, and the Devil Doone stories would run between eight and ten pages each. In March 1954 the publication was expanded to regular magazine size, at which stage the Devil Doone stories were reduced to only four pages, but with approximately twice as many panels per page as before.

The main character, Jim "Devil" Doone was a former Australian army officer turned soldier of fortune who apparently had the means to jet around the world in search of fortune and adventure. He projected confident physicality and knowing urbanity, which proved to be a popular combination with readers.

The Devil Doone comic book, reprinting the stories from Man Junior, began in about August 1948 and continued into the early 1970s on an erratic schedule. This issue contains three Devil Doone stories; these were originally each 4 pages at the larger magazine size. Here they have been reformatted to seven pages each by leaving the opening page as it was and spreading each of the remaining three pages over two pages of the comic. The reformatting has been done reasonably well and gives Hart Amos' art more room to breathe.

The contents of this comic are:

*A new cover by Hart Amos

*A one-page Professor Pry strip by Lloyd Piper. Lloyd Piper drew dozens of Professor Pry filler strips in the 1950s which appeared in various Colour Comics reprint titles such as Superman, Batman, Super Adventure and others.

*Three Devil Doone stories: "Jungle Gold", "The Protection Racket" and "The Trouble makers", all written by R. Carson Gold and drawn by Hart Amos.

In an upcoming issue of CACA, we'll be introducing the start of a checklist for Devil Doone comic strips featured in Man Junior.

Wilf by Amos, originally printed in Kidnap Cavern, along with Swords in Spain from Climax Comic.

Hart Amos was born in Lindfield, NSW, Australia, in 1916. He studied drawing and painting at East Sydney Technical College between 1933 and 1937, after which he served in the army until 1945. After the war, he started working as a freelance comic artist for the K.G. Murray Publishing Company. He worked on the stories The Lost Patrol, Moon Mirror and Stark the Stoneage Man.

Hart Amos is most known for the numerous covers on KG Murray's DC reprints and the Australian series Devil Doone, which he worked on from 1946 to 1969, with writer R. Carson Gold. After leaving KG Murray, Amos worked on John Dixon's "Air Hawk and the Flying Doctors" from March 1970 until June 1977, when he retired.

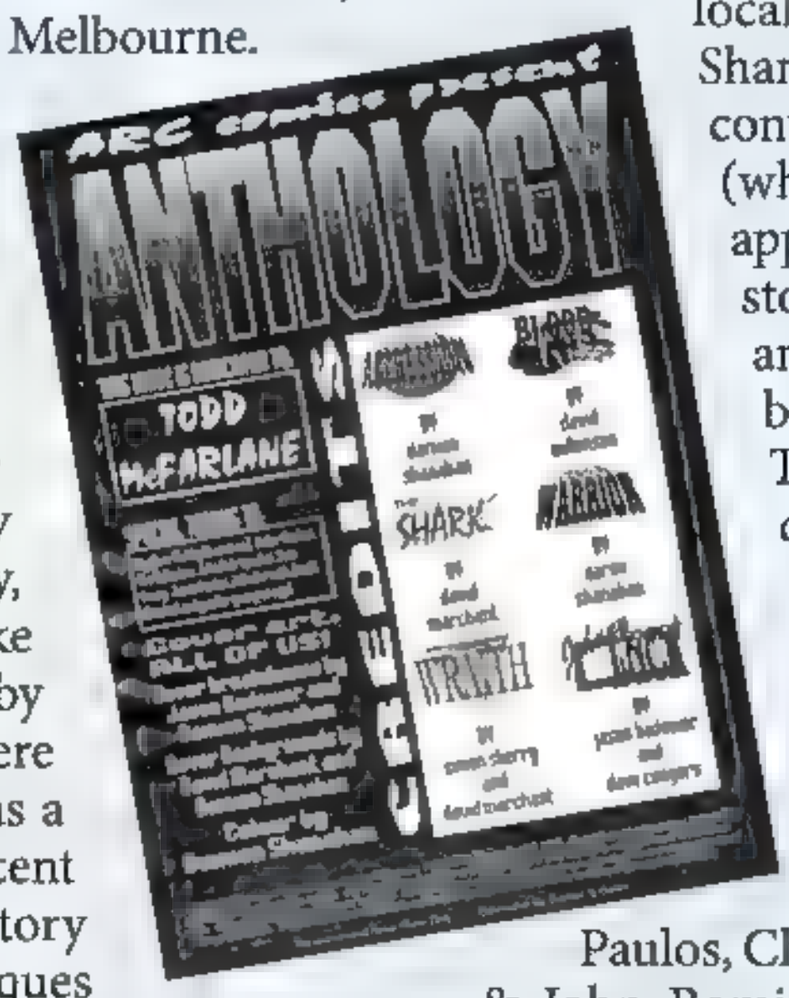
ANTHOLOGY #1

Publisher: ARC Comics Distribution via Gordon & Gotch

Review by Danny Nolan

In late 1993 a comic actually called Anthology appeared out of Melbourne, edited by Damien Shanahan, with six Mangaesque/cyberpunk stories written and drawn by himself and a collection of his friends.

Calling your comic/magazine just simply Anthology was a brave move because trying to find it via any conventional search proves to be quite vast. Luckily I had one lent to me. Created by the Shanahan Brothers Damian and Aaron, who shouldered the bulk of the work, it was only distributed in Melbourne.



The comic gives dedication to Todd McFarlane on the contents page and one can see the early Image influence on the artist of the time when it was a newly formed company, especially in stories like The Shark drawn by David Marchant where the first page splash has a character very reminiscent of Spawn and as the story proceeds the physiques start to take on a real Liefieldish flavour. Let's just call it youthful influence.

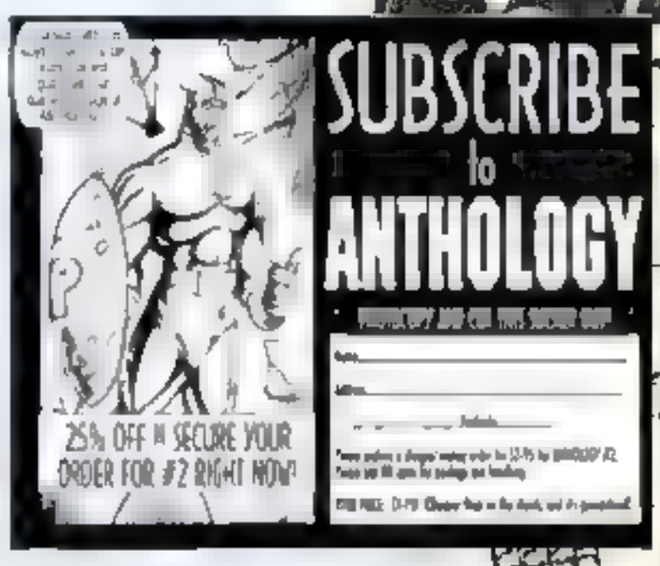
The scripts are simple and are only there to drive the action forward The stories are all pen and ink and have a busy yet dark and messy appearance, and seem to follow the same style and substance that they almost run into each other without you noticing, except for David Wilkinson's Blood Child whose art seems to have more discipline and is more refined.

Once again we have the main downfall of Anthologies, they have the unfettered faith that there will be another issue, thus most of the stories are unresolved and go nowhere.

This comic is not to be disregarded. It is a collector's item, a product of its time making it a valuable relic. Showing young men who didn't grow up on just Marvel & DC but television shows like He-Man, Teenage Ninja Turtles and GI Joe Showing us a new direction in Aussie comics.

Two notables who went on to more local success were Damien Shanahan who would continue with Pizza Man (who makes his debut appearance in the final story of this volume) and Simon Sherry who, besides being a successful T-Shirt designer also created DVD covers for Madman re-releases.

There was an issue two, that has an impressive roster including big names these days, including Jason Paulos, Chris Wahl, Mark Sexton & John Romita Jr. It also claims a back cover by Image co-founder Jim Valentino. I have yet to see this comic but it sounds like a quantum leap from number one.



ALTERNATE WORLDS - A historical journey

Danny Nolan

My first visit to ALTERNATE WORLDS was a pleasant surprise on so many levels. Back in 2013 I had, while researching something totally unrelated, read an article that I found via a link via another link of the best local comic book shops in Melbourne. Much to my surprise one of the most highly recommended was just two streets from my current employment. This was too good to be true, so I jumped in the car and promptly couldn't find what I thought would be an obvious landmark. You know, a shop front with lots of colourful posters and a large sign.

Nope. I was travelling on a main thoroughfare down a very busy Bayswater Industrial estate at lunchtime. I then realised the shop was in one of the estates. So, I turned into what I hoped was the right driveway and checked either side of the road making sure not to collide with errant forklifts, that's when I saw it. Sandwiched between a car upholster and to this day I'm not sure what the guy on the other side sells but it seems to still be old newspapers, unregistered cars and broken electric motors. In the corner was a door with a small sign above it ALTERNATE WORLDS. I parked the car in one of the many spots available and walked towards the heavy solid door. The sign said it was open.

Now here's the thing. ALTERNATE WORLDS is an optical illusion, which adds so much to its appeal. Its location belies what is on the other side of the door. Because it has no visible office or windows it appears as if it is a back door to one of the neighbouring premises but as you enter you feel like any one of the Doctor's companions the first time they enter the TARDIS.

It's a lot bigger on the Inside than it is on the outside.

ALTERNATE WORLD is a warehouse with over 400M2 of floor space, divided into several areas. The entry where all the new releases are, the toys and collectibles to one side and huge bookshelves of Graphic novels and art books and Manga to the other. Whilst down the back is the game playing area and the massive collection of over 2000 boxes of archived back issues and rare comics.

It was a Thursday, as I was later to find out, new release day (actually it's usually Wednesday night, but the plane was held up this time) and the shop was quite busy with regulars getting their fix. I just walked around for about half an hour soaking it all in.

For a guy in his early fifties, rediscovering a passion for comics long dormant due to …. basically life, this was nirvana. I had fallen back in love with illustrated stories thanks to Alan Moore, Garth Ennis, Neil Gaiman and Grant Morrison and was playing catch up thanks to the likes of the League of Extraordinary Gentlemen, Watchmen, WE3 , the Crossed series among many others. I even had a few scripts published with some very understanding artists. The star had aligned. No more long trips into the city to inspect the shelves. And I have been a regular visitor

every Thursday lunchtime ever since. Some people go to the pub or the Pokies once a week. I go to my local comic book shop.

Move ahead a few years.

The Upholster has moved and ALTERNATE WORLDS has taken over the building, signage is a lot more prominent and I still don't know what the guy next door is selling. My guess is rust and wet newspapers. ALTERNATE WORLDS is now my new haunt and I feel very comfortable there, so I took the opportunity to take a moment and sit down to talk to co-owners and operators of ALTERNATE WORLDS, Joe Italiano and Peter Hughes about them and the shop, what I got was a fascinating history of Australian Comics in the last quarter of the 20th Century.

ALTERNATE WORLDS is Melbourne's (Australia's) longest established comic book seller, having it's roots back in the early 1970s in Joe Italiano's house where Joe, a passionate comic book reader started bringing in comics from overseas to satisfy his own appetite for new comics which evolved into supplying others with the same interest who were also looking for missing books from their collections. In 1977 the genesis of ALTERNATE WORLDS evolved from IMAGES IMAGES. During this period Joe took over The Australian Comic Collector (TACC) to bring attention to new comics and to use as a vehicle to sell and trade comics. This was funded by a Science fiction and comic club Joe started at RMIT (which is still running under the name Science Fiction and Gaming Club) Along with Moris Sztajer and likeminded people from the club this led to the Comic Art Show held in St.Kilda in 1978 which was the precursor to the first Comic Con held at RMIT campus in 1979.

This was supported by the Club and the venue was supplied free of charge by the University. Though there were no big name overseas names, there were plenty of artists, primarily newspaper comic strips and political artists. During this period Joe met his future partner Peter Hughes in Melbourne's SPACE AGE BOOKS and struck up a friendship after bonding over an issue of Captain America -issue 215 to be exact according to Peter- and other mutual interests. A busy period ensured from this point Peter joined Joe to process and pack IMAGES IMAGES mail orders and produce TACC and in 1980 Joe, Moris and Peter staged COMICON II at Sheraton Motel in Melbourne. Once again there was no overseas talent, but they managed to get one Peter Ledger, who was gaining a name as a colourist in big-name comics overseas. It was also one of the first times Cosplay was introduced to a convention. These conventions continued in different venues and guises during the 1980s these tended to be more Science Fiction based under the name Phantasacon.

During that period TACC was handed over to others to produce to the workload of running IMAGES IMAGES and the conventions. After giving up TACC, they found they missed it and created a more newspaper styled affectionately named Baby TACC which eventually morphed into ALTERNATIVE WORLDS Pre Order Catalogue which is still published every month to this day and is one the first of its kind pre-dating the larger US publishing house editions. It was also during this time Joe wrote a Super Hero RPG Super Squadron which was released in 1983 and for a while was distributed in the USA. It is during this period you can see some of the work Peter and Joe contributed as aspiring artists themselves. For Peter, it was a four-part series BLOODSWORD with Robert Shaw in the original REVERIE by Gary Dellar from 1983 and Joe cover art for TACC No.1.

Due to various circumstances within their professional and extracurricular pastimes, it was decided to expand the mail order business into a fully-fledged comic book shop, though at first,

they were hesitant to make their hobby their job. However good sense prevailed and then in 1988 the IMAGES IMAGES name was changed to ALTERNATE WORLDS and the shop was opened at 40 Chapel St. Windsor. Ten years later saw a move up the road to 76 Chapel St to bigger premises. This was augmented with another store opening in the mid-1990s in Bourke Rd Camberwell but closed when the introduction of the GST made it an unproductive venture. When the prestige of a Chapel St address pushed rents to stupid levels ALTERNATE WORLDS found a new home in its current location at Malvern St Bayswater in 2011. Closer to home for the owners and a large warehouse space to house the massive collection of rare and back-issue comics and cards.

Though more settled these days, Joe and Peter are still passionate about their work, both have a keen sense of what is happening in the Industry and the scene in general. Joe still attends and supports the big Conventions with a large stall of stock. He was recently a guest at the regional Gippsland GeekFest as a special presenter. Peter not so much these days, he'd rather look after the shop.

The lack of shop front and a main street or Shopping Mall position does not phase the owners, stating that finding such a location would be cost prohibitive, especially with the amount of space they require to store the stock they want to carry. Joe believes they are one of the only true "comic shops" in Australia where you can get all current editions, along with variant covers and have a good chance of finding recent and long discontinued lines in the store. Not just what is currently available and not to be seen again once the run is over. By moving a little off the main thoroughfare is not an imposition for foot traffic, if people want to come, they will come regardless. Plus, on the weekends

parking is plentiful. Both men are collectors and cater for collectors and the current set up is the perfect solution.

To enhance that last point ALTERNATE WORLDS has begun a new monthly program where on the fourth Saturday of each month boxes are opened, and treasures unearthed from its collection of over half a million issues with the introduction of PREMIUM ACCESS COMIC DAY. Where the vast collection of rare comics dating back to the early last century, Australian and US underground, Golden and Silver age titles as well as magazines and early popular titles. Each event is different and a surprise to behold. On the very first one I attended, I found My Holy Grail, A RAT'S satire magazine from the early 1970s. Pure gold. Something I was convinced no longer existed, not even an image on the internet. So, believe me, there are surprises aplenty.

During Covid, front-door pick-ups and online sales kept the shop moving along, when Melbourne reopened in 2021 Joe and Peter saw a great opportunity to get the jump on the major conventions by holding a local creator day which proved a wonderful success, drawing such notables as the resurging Reverie crew, Darren Close and a rare appearance by local legend Gerald Carr. An event they continue to hold in store to this day. See pictures this page.

On a parting note I asked both Joe and Peter after forty-seven years were they looking at slowing down or are you up for another forty?

Both replied simultaneously:
Peter: We're not going anywhere.
Joe: No way. Bring it on.

ALTERNATE WORLDS is located at 11 /13 Malvern St Bayswater Victoria and trades Seven days a week. Opening at noon.

Local Comics Creator Day on Saturday May 4th, 2024. All the creatives that attended:

Back row (4):
Rob (Spedsy) Lisle, Jacob Pilkington, Peter Lane, George Hall

Second back row (4):
Danny Nolan, John Lawry, Antionette Rydyr, Josh Mak

Third row (standing – 5):
Gary Dellar, David Schembri (crouching), Steve Carter, Aaron Mak, Eli Abidin

Fourth row 2):
Alan Rose, Neale Blanden

Front row (squating/kneeling – 3):
Anna Hristenko, Joseph Italiano, Peter Lawson

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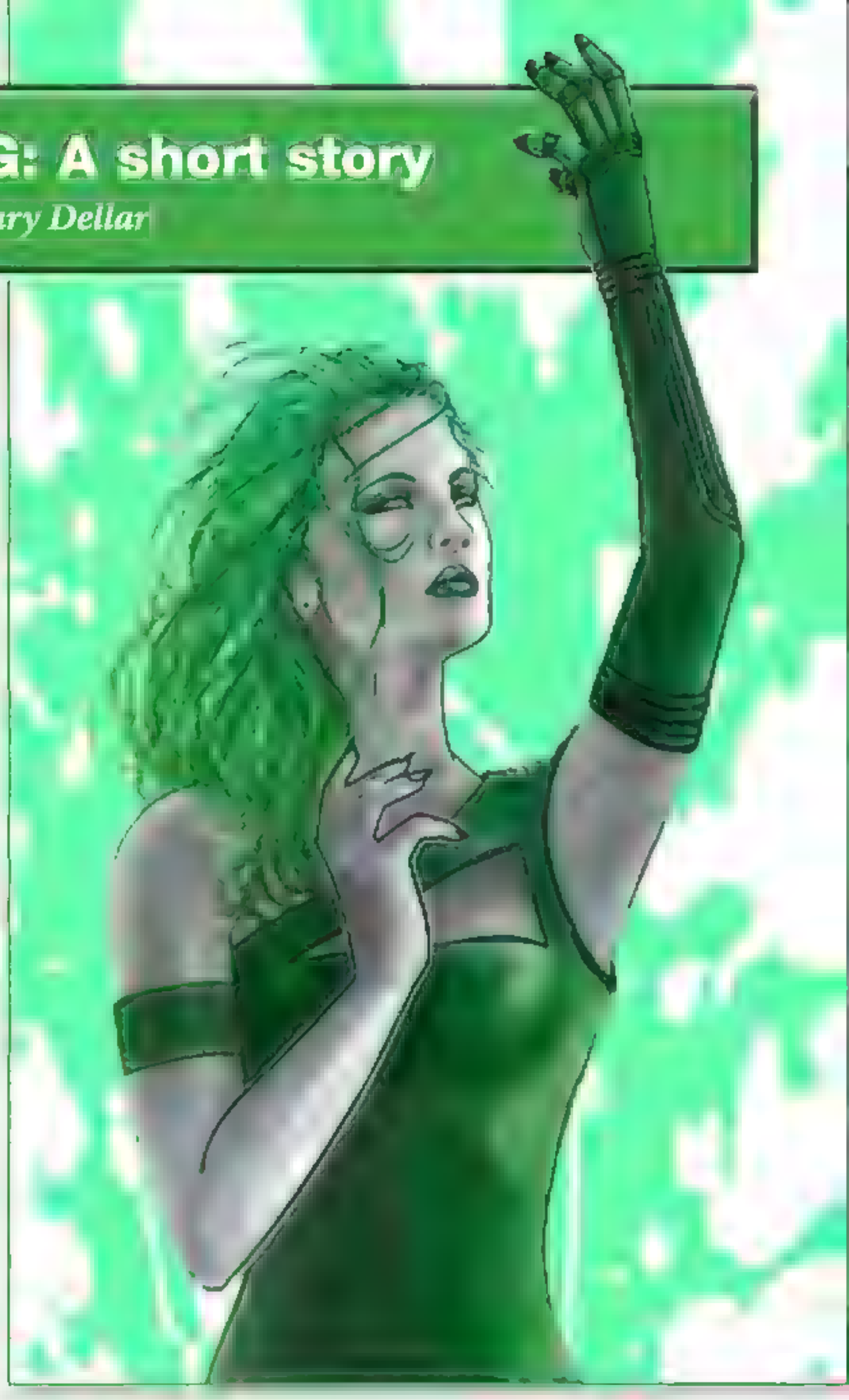
BILLABONG: A short story

Gary Dellar



ART: Zac George

Chapter 1: Found by the Billabong

The early morning sun was rising over the billabong in rural New South Wales, casting a warm glow across the water. Amid the reeds and gentle lapping of the water lay a small wicker basket, swaddled in soft blankets, where a baby girl slept, unaware of the vast, uncertain world awaiting her. A passerby found her that day, bundled her up, and took her to the nearest authorities, who quickly arranged for her to be sent to an orphanage in Melbourne.

It was a modest building, run-down but orderly, with an unassuming exterior. Yet the people who operated it had ambitions that lay far beyond caring for abandoned children. The orphanage was a front for a corporation that was interested in one thing: power. Over the years, they'd brought in gifted children and tested them, hoping to develop a legion of super-powered assets to further their dark agenda.

Chapter 2: Billabong's Arrival

The staff called the baby "Billabong" after the place she had been found. The name stuck, becoming a part of her identity as she grew up in the orphanage. She was a quiet, observant child, watchful and resilient, with an intense gaze that always seemed to be sizing up her surroundings.

From an early age, Billabong knew she was different. There were whispers in the halls, cold looks from staff, and doctors who visited her with greater frequency than the other children. Over time, she realized she was not alone in her uniqueness. The orphanage was filled with other children who possessed special abilities, each one groomed by the corporation for its mysterious motives.

Chapter 3: TORN

One of these children was TORN. He had grown up in the orphanage himself, and his abilities made him a valuable asset to the corporation. TORN was shrewd and distant, often disappearing for stretches, only to return, hardened and sharper. He took a special interest in Billabong, noticing the untapped potential within her. His powers were mysterious, allowing him to mimic or absorb the powers of others—a talent that fascinated and unnerved the corporation.

TORN was both mentor and observer, subtly testing the extent of her abilities as she grew. Under his watchful eye, Billabong began to understand and harness her powers over the elements: she could summon winds, stir water, and even kindle flames with a mere thought. But with every discovery came new challenges, and her powers grew at a speed that both terrified and excited her.

Chapter 4: Awakening and Experimentation

As Billabong's powers intensified, the corporation's interest in her deepened. The experiments grew harsher, forcing her to channel her powers in ways she didn't fully understand. The pain and the

psychological manipulation were constant, and soon, her early life became a blend of fascination and trauma. Through it all, TORN remained close, sometimes offering cryptic advice, other times coldly assessing her progress.

As her powers grew, so did TORN's, as he absorbed her abilities. It created an odd bond between them—both allies and rivals in a system that viewed them as tools.

Chapter 5: Escape

In time, Billabong realized that her powers were not only a source of fascination for others but a potential key to her freedom. Her connection with nature was growing stronger, and she knew she could no longer endure the confinement and manipulation. The corporation saw her merely as an asset, but she began to see herself as something more—a force that could not be contained.

One stormy night, she finally broke free. Channeling the wind and rain, she dismantled the orphanage's defenses and slipped out into the night. TORN watched her go, his face unreadable, as if part of him had expected this moment. For the first time, she was on her own, but she carried with her the hard-won knowledge of survival and an understanding of her powers.

Chapter 6: The Moral Compass

The world outside was chaotic, full of choices she had never anticipated. As Billabong learned to navigate the criminal world and evade those still hunting her, she found herself bending her moral compass to survive. Her time in captivity had shaped her views on right and wrong, and she often justified actions that might have seemed ruthless to others.

Her journey led her down many paths, some heroic, others self-serving. Yet, no matter where she went, the shadows of her past lingered. She was free, but she was also haunted—by her ability, by her history with TORN, and by the corporation that would stop at nothing to reclaim their prized creation.

TORN#2: Special edition.
Cover: Ash Madi.
Billabong cover rare and no longer available.

GOLDEN FLEECE

MILITARY COMPLETE UNIFORM
COLLECTOR CARD SETS

The Golden Fleece Swap Card Collection is a series of military uniform trading cards produced in the late 1970s or early 1980s, with a focus on World War I. The collection features uniforms from various countries, including Australia, Britain, Germany, and the United States, and each card measures approximately 36mm x 64mm. Monty Wedd, a renowned military historian and illustrator, created the artwork for this series, which was commissioned by the Golden Fleece fuel company. His detailed illustrations later served as the foundation for a highly regarded reference book on Australian military uniforms.

FOX COMICS CHECKLIST

Fox Comics 1

Fox Comics 2

Fox Comics 3

Fox Comics 4 (1984)

Fox Comics 5 (1984)

Fox Comics 6

Fox Comics 7

Fox Comics 8 (1985)

Fox Comics 9

Fox Comics 10

Fox Comics 11

Fox Comics 12

Fox Comics 13 (1986)

Fox Comics 14

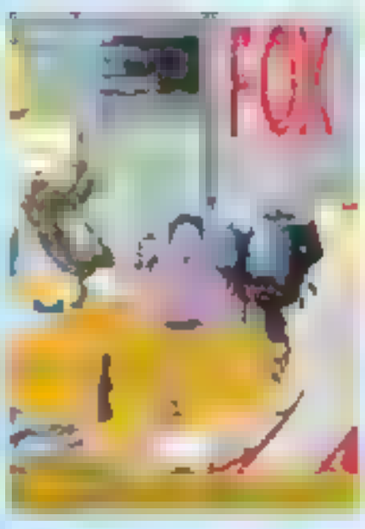
Fox Comics 15 (1987)

Fox Comics 16

Fox Comics 17 (1987)

Fox Comics 18

Fox Comics 19


Fox Comics 20 (1988)

Fox Comics 21 (1988)

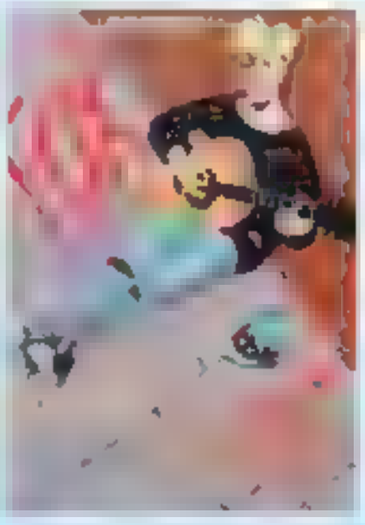
Fox Comics 22

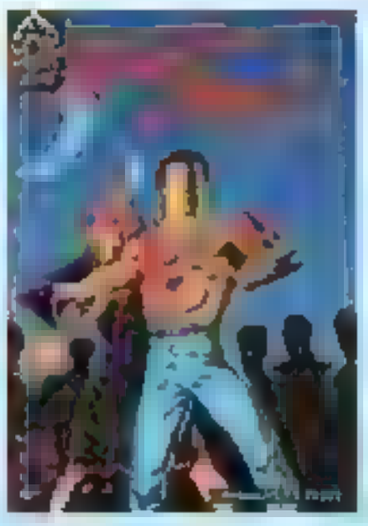
Fox Comics 23

Fox Comics 24 (1989)

Fox Comics 25 (1989)

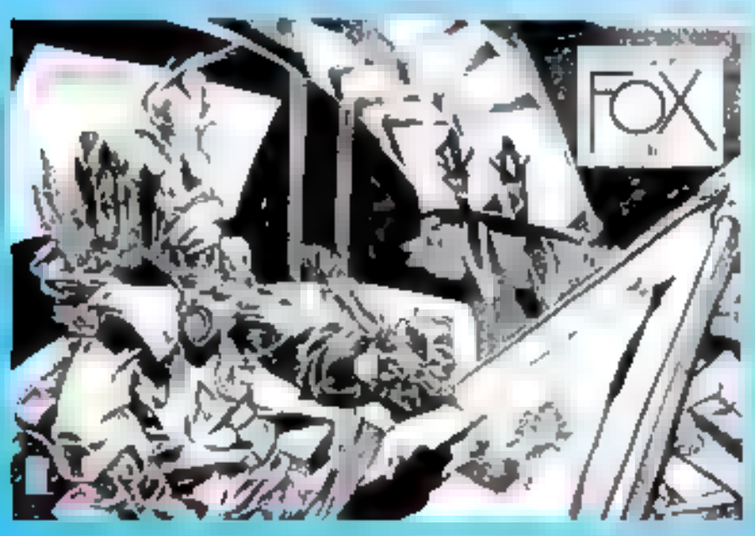
Fox Comics 26


Fox Comics 27 (1990)


Tattoo Man Special

Fox Comic Simptoons

Fox Comics Special 1


Fox Comic 4 (Wrap around cover)

Fox Comic 6

Fox Comics was a ground breaking anthology series that launched in Melbourne in 1985. Over the course of five years and 26 issues, it became a cornerstone of Australia's independent comic scene, showcasing a diverse range of stories and artwork from both local and international creators. Look out for in-depth articles on Fox Comics in upcoming issues, where we'll explore its impact, standout contributors, and lasting legacy in the world of comics.

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INTO THE SPEDSYVERSE

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Hey y'all, I'm **Rob Lisle** aka **Spedsy**. **Gary Dellar** and the **Reverie** team have afforded me the opportunity to show you a few ongoing and upcoming projects. I like to think of my little production house ***PsychoJanitor.com*** as the *Vertigo* to Reverie's *DC*.

First up, let me share a page of art with you all - one that is very special to me.

Back in 2021, I got the gig to co-write a crossover comic book featuring **Torn** and **Southern Squadron**. I had been desperate to work with **Ben Sullivan** as I was a huuuge fan of his art and we had just become friends a year or more prior. Meanwhile, the prospect of writing alongside Australian indie comic veteran **Dave de Vries** was so lofty that I'd not even considered it.

Above is the second of over 150 pages that Ben and I have since worked on together. It was also the scene that Dave and I clicked on and found our rhythm.

Collaboration can be tricky at the best of times. Dave and I loosely plotted out the entire 3-issue adventure before really getting in there and finding the magic. I had some very particular voice ideas for some of the characters and our fairy character's diatribe below really threw Dave for a loop.

Via a Google Doc, Dave was reading along from the Barossa (SA) while I was typing from THE Bayswater (VIC)...

FAIRY: Listen geezer. I ain't no button man.

Not without some extra cabbage.

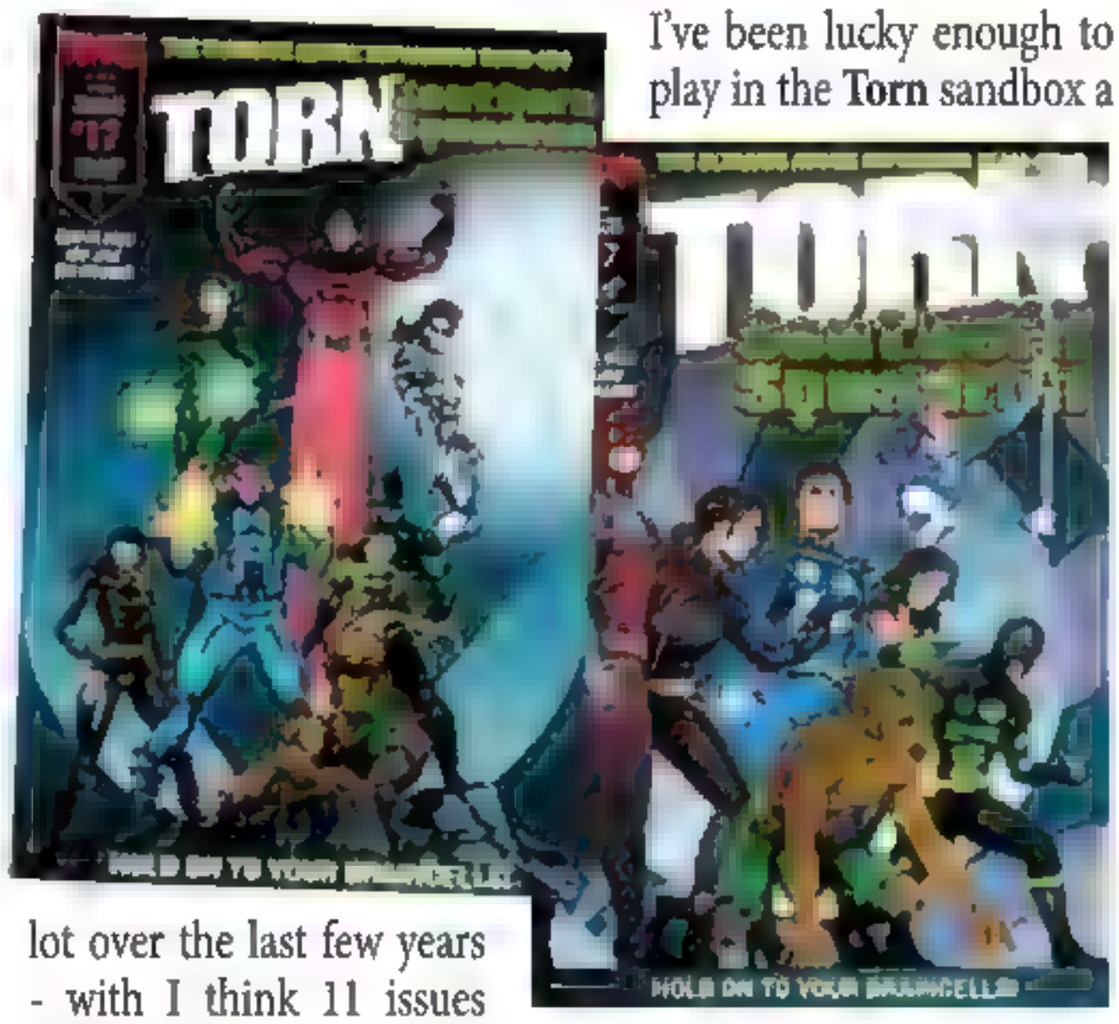
But if it's the big sleep you're after, kid, I can kiss you goodnight.

Take a powder, son!

Dave said, "*I didn't understand a single %$@#ing word of that!*" I tried to explain myself... to no avail. Then I read it in my best *Vinnie Jones/Lock Stock and Two Smoking Barrels* impression and it clicked. Dave and I had found our rhythm and a fun way to work. I'd end up *acting out* a few lines here and there and all of our villains ended up with some pretty distinct voices.

We gave Dave's "*I didn't understand a single %$@#ing word of that!*" line to **Torn** who is totally speaking for the reader in this instance.

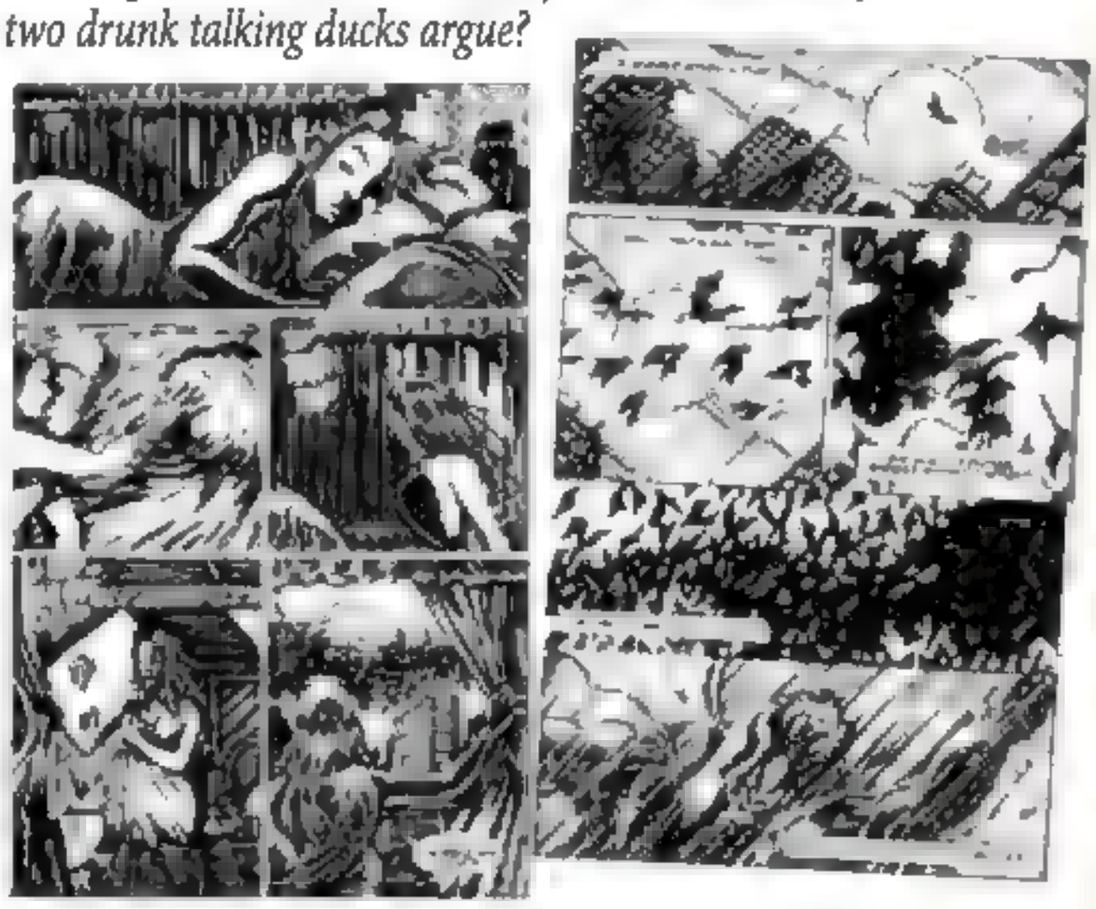
So, when Ben gifted me the original art from this scene - I had to frame it and stick it on my wall because it was such a huge moment in my creative career.



I've been lucky enough to play in the **Torn** sandbox a lot over the last few years - with I think 11 issues written so far. So I feel like, mysterious as Torn is, I've got a pretty good handle on writing him and his co-stars. But, the challenge of doing justice to this iconic Australian team in the Squadron and giving each member of the cast their time in the spotlight, and the chance to co-write with comic book legend **Dave DeVries** - I jumped at the opportunity.

Speaking of Torn crossovers! I am soooo very stoked and honoured to play with **Big Tim Stiles** characters as part of the upcoming **GORILLA MY DREAMS TEAM UP.**

Our Story is a 3-issue banger colliding **Knockaround-Guy** and **Torn** that I don't mind saying - *I wrote the &#$% out of* . Massive thanks to Tim and Gary for giving free reignto take their characters anywhere I wanted. The book is funny, heartfelt, action-packed, and freakin' zany in some scenes - *you'll ever see two drunk talking ducks argue?*



*"**GORILLA MY DREAMS TEAM-UP #2** is throwing two of Australia's greatest superheroes on a collision course with everyone's favourite public domain characters; **Dorothy and the Gang from Oz!** That's right **Torn** finds himself in **Struggle-Town**, on the trail of twisted versions of some of the world's most popular public domain characters! With beautiful art from **Samir Simão.**"*

As I write these down I realise how lucky I am to get make pretend with some amazing collaborators. One of my favourite peeps I've teamed up with on my comic book journey is **Pete Fairfax.**

Last year saw the release of **Larrikin & Just #1.** A tale about the two loved ones of a fallen adventurer trying to continue on in his absence. There is a bunch of time-travelling craziness, lots of tears, an alien named **Ronk** and a koala warrior named **Matilda**.

Our second issue is written, pencilled, lettered - and inking is underway. We are hoping to have it in the world early 2025 should all go to plan.

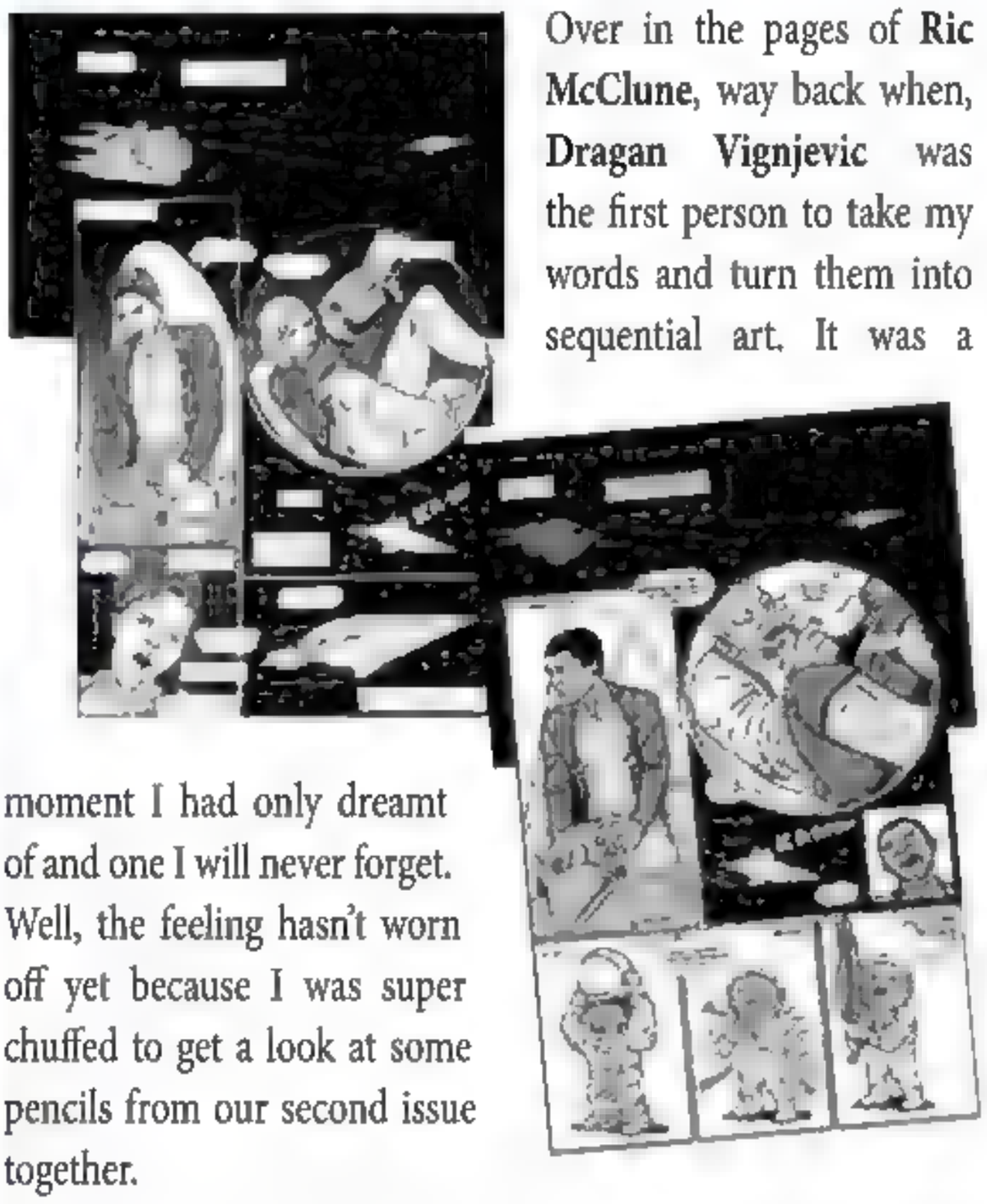
There was one scene that was so out there that I rang publisher **Gary Dellar** to ask if it was ok. He said, "*That might be a bit too crazy.*" So, I spoke to Pete and um… **we did it anyway**. It's a bit of a *shoot for the fences*, but that's comics, kids! Right…?! *Err…*

It's become a bit of a signature in my writing that I like to replicate moments in my stories. Sometimes it might be to show the similarities between the protagonist and the antagonist or - more often than not - the juxtaposition of people or moments.

For a super crude example imagine the story opens with the protagonist walking a well-trodden track surrounded by tall beautiful trees. They are full of hope and wonder as they embark on their journey. The story ends with an almost identical shot - the track is the same, the trees are the same, only now the hope and wonder have left. The protagonist doesn't even need to appear all that different… a slight change in expression is enough. The reader is carrying the weight of the previous adventure as much as the protagonist is.

The gist of the idea is a similar scene with a completely different meaning.

Pete beautifully recreates the opening page of Issue 1 for Issue 2. In the context of the story - the character changes in the second issue is a huge moment.



Over in the pages of **Ric McClune**, way back when, **Dragan Vignjevic** was the first person to take my words and turn them into sequential art. It was a moment I had only dreamt of and one I will never forget. Well, the feeling hasn't worn off yet because I was super chuffed to get a look at some pencils from our second issue together.

The Madam Of Mayhem story runs for 3-issues and will be coloured and collected in a graphic novel.

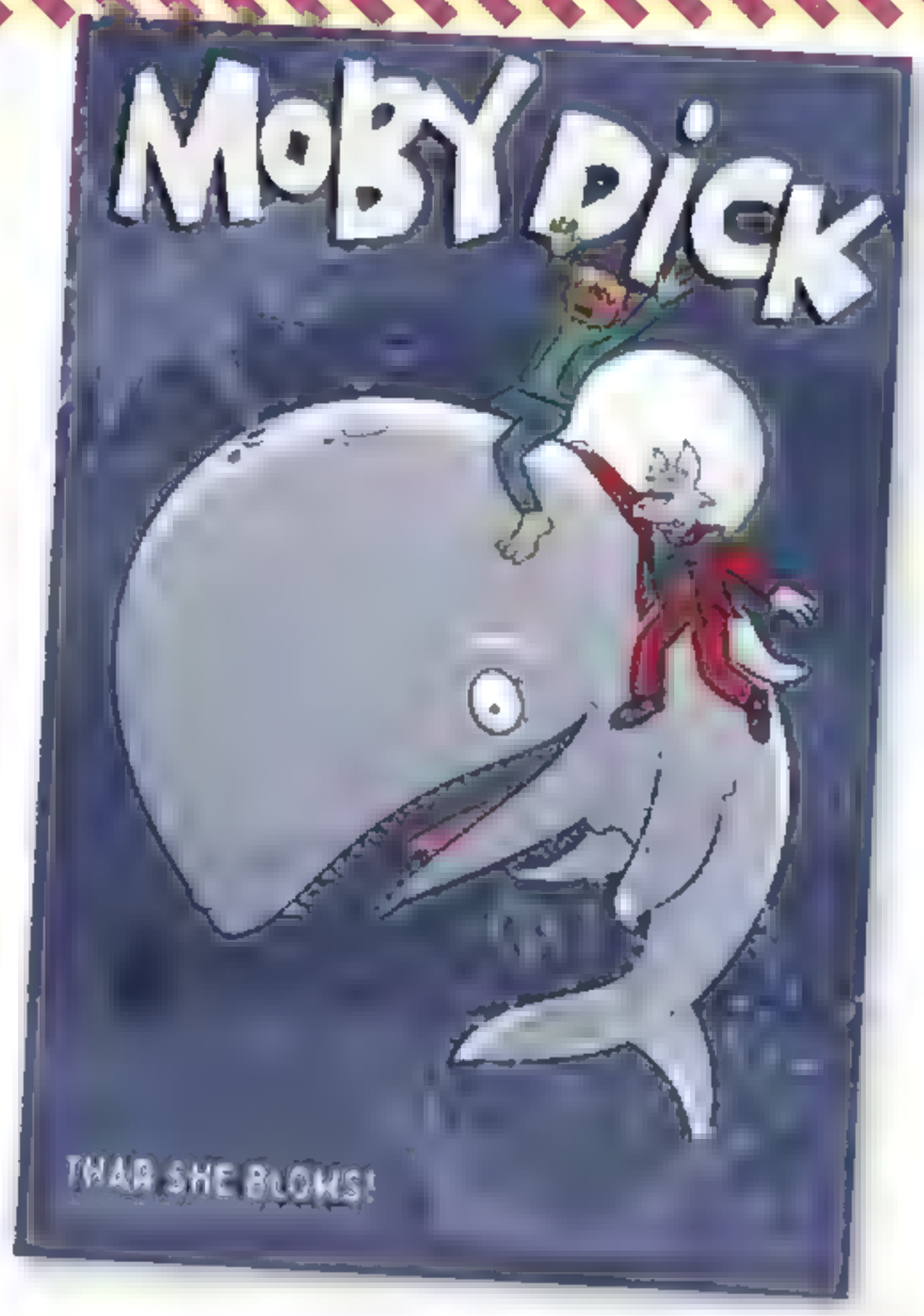
*"**Ric McClune: The Second Fastest Gun in the West** arrives in Dirt Town riddled with bullet holes. His arrival is not without fanfare as the madam's goons ascend upon the sheriff's office looking to collect the greatest of trophies - Ric's head!"*

Oooooh-weee! I'm excited to tell you all that **Sluggish 3** is complete. Which means it's almost time to get sad again. Want an exclusive look at the cover...?

The end of the year is a horrible time for a Kickstarter meaning Herb's latest adventure will probably have to wait to be released early 2025.

I've started loosely mapping out the fourth and final issue of **Sluggish**. Perhaps the Christmas holidays will allow me to really sink my teeth into it and get it done in time to release it alongside Issue 3. We'll see.

To reduce the ever-increasing printing costs I need to pair it up with the re-lettered **Devil's Toilet #1**... *which ain't done yet arrrghh!* Issue one of DT is completely sold out and the book is still a pretty great seller at comic book conventions having sold over 500 copies. So I've embarked on re-lettering and re-printing - which is a bit of a pain of a process because I didn't exactly know what I was doing way back when and the files are a mess. But it's getting there. Slowly...

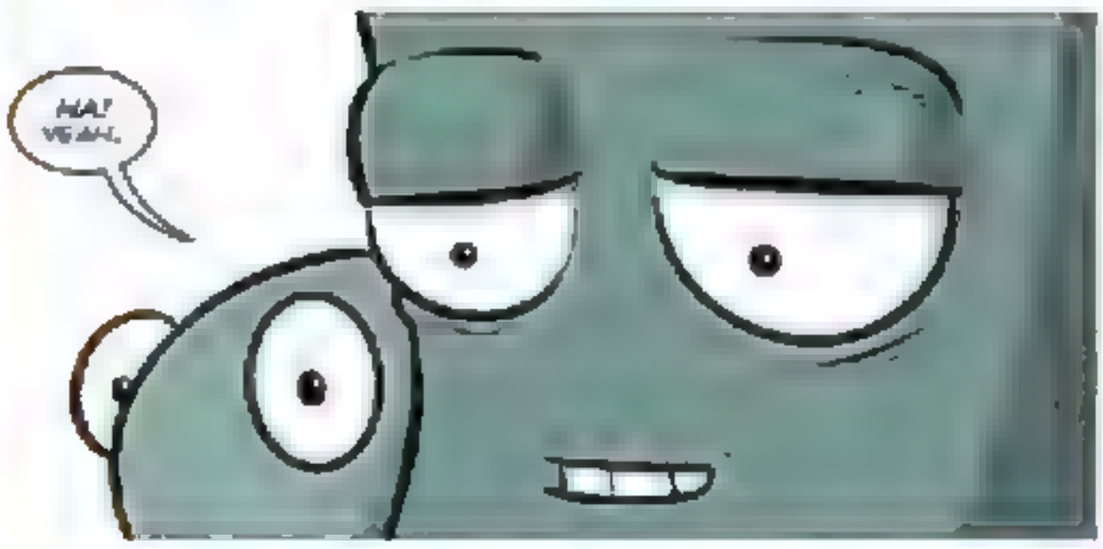


I have some of my best sequential art coming up in the next issue of **Skye's Cavern Library.** And plenty of bits and pieces coming up in the coming issues as **Peter Lane** and I continue to enjoy working together.

The huge huge beast of a project is **Ben Sullivan** and I's graphic novel **Free Monkeys.** We have completed 123 pages - inked and lettered - with roughly 100 left to go. It's been sooo rewarding to put this thing together. New pages from Ben hit my inbox almost every day, then I shade and letter them and send them right back... It's been quite the workload for us both.

That's probably enough from me. Follow along at **spedsy.com** or... see you next ish!

Rob Lisle/Spedsy



DAVE DE VRIES

***TORN/Southern Squadron** Team Up*
#17 part 1

A little over 40 years ago, I took the first steps in following a new career - writing and drawing comicbooks in the superhero genre.

Back then, in 83, Aussie superheroes were pretty thin on the ground. As were Aussie comicbooks in general. And so, with no available established characters to work on, I decided to create my own. And the result was, ***The Southern Squadron***.

That was 1983, the year ***The Southern Squadron*** first appeared in the pages of ***Oz Comics***. And in that very same year, in another part of Aus, another comic, "***Reverie***" was also born.

Years past, and my career grew. ***The Southern Squadron*** became part of the line-up of "***Cyclone Australia***" (a new Aussie superhero anthology) before eventually taking over the title and rebranding book as the "***Southern Squadron***". Success followed success as the title's newsstand sales soured, and the team found themselves guest starring in other Aussie and an American comicbook titles, culminating in their title published in the great U.S of A.

Their success led me to my 1990s US comicbook career, creating stories for the powerhouse giants, DC and Marvel, Dark Horse, Valiant and Malibu.

Great times. Happy days.

Batman, the Phantom, the Thing from Another World... over the years I've had a ton of fun playing in the US comicbook arena, teaming up with some to the greatest US comic boom creatives, as I rose through the ranks, from fan, to friend to co-collaborator. But despite it all, I never lost my love for the ones that got me started: Australia's own super trouble shooters: ***The Southern Squadron***.

And so, four decades from when it all began, I'm extremely proud to be teamed up with some of Australia's greatest comicbook talents: Spedsy/Rob Lisle, Ben Sullivan, Gary Dellar and Frantz Kantor, to present the Southern Squadron in the pages of ***Reverie***.

The last 40 years has been quite a ride. And Reverie, the Squadron and I have all come a very long way.

If you want to join us, and be a part of the next leg of the journey, you can check out their Renaissance, as the Southern Squadron team up with Reverie's "Torn" via the new issue ***TORN/Southern Squadron Team Up #17 part 1***.

If you're a fan of Aussie superheroes, I think you're going to love it. See you in the funny papers.

Story: Dave De Vries & Rob Lisle.
Art: Ben Sullivan. Colours & Letters: Dave De Vries.

YARMAK PUBLISHING HISTORY

All issues were published by Young's Merchandising Co., and distributed by Gordon and Gotch Ltd.
The first 29 issues published.

No.	Pub. Date	Story Titles	Inked
1	Nov.1949	*"Yarmak and the Ape Man"*	Stan Pitt and Frank Ashley
2	Dec.1949	"The Tomb of Icacaius"	Paul Wheelahan
3	Jan. 1950	"The Isle of the Living Dead"	Paul Wheelahan
4	Feb. 1950	"In Quest of the White Gorilla"	Paul Wheelahan
5	Mar. 1950	*"Queen of the Panthers"*	Ashley and Paul Wheelahan
		"Domain of Eternal Sorrow"	Paul Wheelahan
6	Apr. 1950	"Yarmak's Desert Saga"	Frank Ashley and Paul Wheelahan
		"The Gorilla Menace"	Paul Wheelahan
7	May.1950	"The Ape Slave Trade"	Frank Ashley
8	June.1950	"Yarmak's Strangest Adventure"	Frank Ashley
9	July.1950	"The Leopard King"	Frank Ashley
10	Aug.1950	"Sangeala Island"	Frank Ashley
11	Sep.1950	"The Heathen Idol"	Frank Ashley
12	Oct.1950	"The Pigmies of Atrix"	Frank Ashley
13	Nov.1950	"The Lost Castlew of Lahor"	Frank Ashley
14	Dec.1950	"The River Dwellers"	Frank Ashley
15	Jan. 1951	"The Forbidden Land"	Frank Ashley
16	Feb. 1951	"Peril in Bel Hado"	Frank Ashley
17	Mar. 1951	"The hidden Valley"	Frank Ashley
18	April.1951	"The Wizards of the Caverns"	Frank Ashley
19	May.1951	"Yarmak and the Yellowmen"	Frank Ashley
20	June.1951	"Yarmak Jungle Disc Jockey"	Frank Ashley
21	July. 1951	"The Sky Phantom"	Frank Ashley
22	Aug.1951	"The Goddess of Osoford"	Frank Ashley
23	Sept.1951	"Yarmak meets the Ant Man"	Frank Ashley
24	Oct. 1951	"Haruf's Pyramid"	Stan Pitt
25	Nov.1951	"The Hermit and the Sphinx"	Stan Pitt
26	Dec.1951	NO TITLE	Jimmy (Jay) Ashley
27	Jan. 1952	"Meet Yarmak's Double"	Jimmy (Jay) Ashley
28	Feb.1952	"The Valley of the Moon"	Jimmy (Jay) Ashley
29	Mar.1952	"The Hooded Horde"	Jimmy (Jay) Ashley

The Jungle King Comics

1	Apr.1952	"The Pit of Doom"	Jimmy (Jay) Ashley
2	May.1952	"The Phantom"	Jimmy (Jay) Ashley
3	June.1952	NO TITLE	Penciled by Stan Pitt and Reg Pitt, Jimmy (Jay) Ashley

TOBY, LOCAL NEWSPAPERS & FANS. ALL WINNERS.

Danny Nolan

In July 2022 I joined the Committee of the local free newspaper The Boronia and the Basin Community News (BBCN) after having contributed to it for the last 15 years. On retirement, I thought I'd take a bit more of a proactive role. Having come out of CoVid, the paper had found itself in a novel position with it being the only remaining physical newspaper in the area, with the News Limited owned Leader Newspapers discontinuing and going online and behind a paywall. With the older part of the population still eager to get their news locally in tactile form and reluctant to subscribe and pay for local news and services. This also meant that more advertising was available locally.

The paper was in a position to grow, and after 28 years it was in a good position to prosper. It had had its own problems during the pandemic with many of its older and longtime members leaving, but this also brought in new blood and new directions. I was lucky to join at a very exciting time.

With this new direction came new processes. Embracing new technology to compile the paper, edit, and publish resulting in new design and content. Mainly using tech that the pandemic forced us to use, our computers, phones, and the internet.

Around this time News Limited offered up another backhanded gift by discontinuing strip cartoons in its major papers, (the local ones rarely carried them), more space for ads was the reasoning.

I had done some writing for Ric McClune for Reverie and regularly talked with Reverie Publisher Gary Dellar. During this period, we would talk about the popularity of the comic Toby and the Magic Pencil (Toby). Gary was confident that the comic would be popular with schools and their libraries as it was an all ages, fast, and furious fun read.

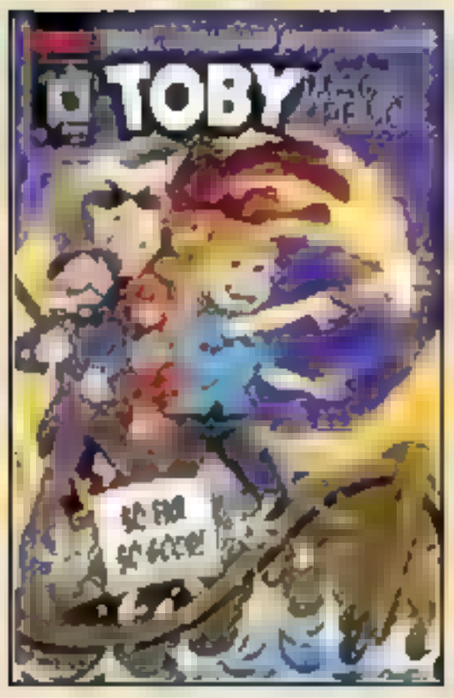
I mentioned to Gary what we had plawnned for the paper and one of these changes was hopefully running some regular cartoons.

When Gary came straight out and offered Toby free of charge to run one full page per month.

I was rapt, that was 2 years' worth of content.

The newspaper committee was also very happy to receive such a generous offer and in the February 2023 edition of the BBCN Toby page 1 & 2 were premiered. We did the first two pages as page one was a splash and we wanted our readers to realise that it was not just a

GET THE TOBY COMICS NOW!

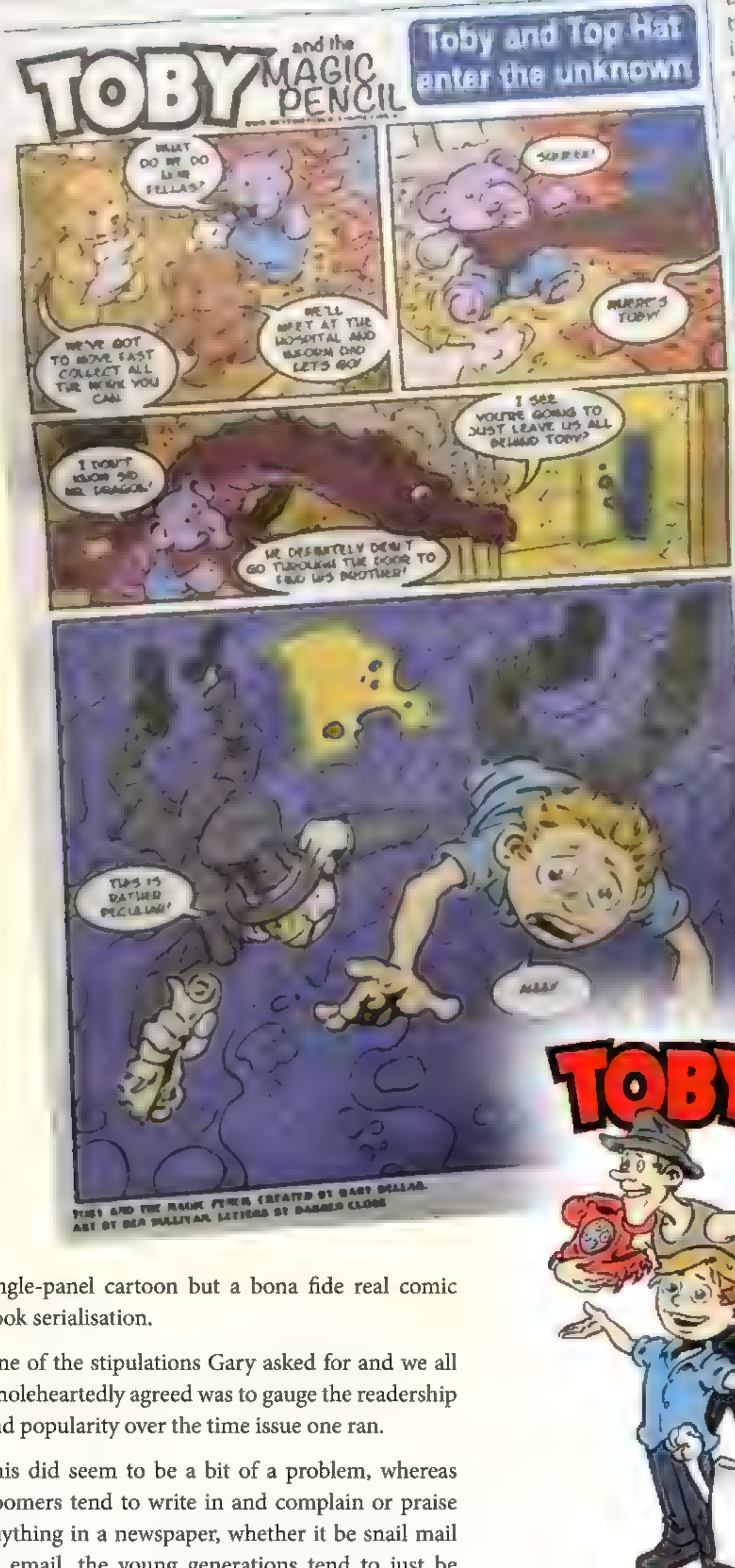


TOBY and the MAGIC PENCIL #1
The beginning of the epic Toby series. This jam-packed adventure doesn't take a breath as it follows the journey of Toby after he inherits the family heirloom, a magic pencil that can bring anything he draws to life. Great ready for dragons, superheroes, rhyming rocks, bad guys, and a talking house.

TOBY and the MAGIC PENCIL #2
Toby and his newfound friends are on a desperate search for his Mum and younger brother Gareth. With every turn of the page, he must navigate great whales, evil harlequins, and a pirate ship, only to find himself immersed deeper in the mysterious world he has entered.

TOBY and the MAGIC PENCIL #3
Toby having found himself a captain of the mutinous Good Fortune Pirates seems to make enemies as fast as he makes new friends and wild adventures. Even a Kraken, a Royal Flying Rescuer, and a Wizard's daughter on a dragon can slow the momentum or the fun.

www.reveriepublications.com.au


TOBY and the MAGIC PENCIL
Toby and Top Hat enter the unknown
WHAT DO WE DO NOW FELLAS?
WE'LL MEET AT THE HOSPITAL AND REGROUP AND LETS GO!
WE'VE GOT TO MOVE FAST COLLECT ALL THE WORK YOU CAN
SQUEEK!
WHAT'S TOBY?
I SEE YOU'RE GOING TO JUST LEAVE US ALL BEHIND TOBY?
I DON'T KNOW DO WE DRAGON!
WE DEFINITELY DIDN'T GO THROUGH THE DOOR TO FIND US DAD'S PAINTING!
THIS IS RATHER PECULIAR!
MEEP

single-panel cartoon but a bona fide real comic book serialisation.

One of the stipulations Gary asked for and we all wholeheartedly agreed was to gauge the readership and popularity over the time issue one ran.

This did seem to be a bit of a problem, whereas boomers tend to write in and complain or praise anything in a newspaper, whether it be snail mail or email, the young generations tend to just be happy to read and forget.

It then decided to place each new page on the BBCN website on a page dedicated to the Toby story, it

Toby & the Magic Pencil Prize Winners.

Danny Nolan

To celebrate the first anniversary of Toby & the Magic Pencil in this paper a competition was held where anyone who sent in a reaction of any kind good, bad, or indifferent would be in the running for some great prizes. There were two groups, an under 13 and an adult section. Each pack contained a signed copy by the two creators Gary Dellar and Ben Sullivan of Toby Number One and Two. The adult pack also contained over $300 of Australian comics from publishers such as Reverie, ComX, Decay, Shidot, and SCAR. Many are also signed by their creators.

The contest ran for six months in an attempt to garner as many opinions and entries as possible.

In August the paper chose two winners, one for each category,

It was decided that the prizes would be presented at the newspaper's monthly committee meeting in September. The winners after being notified were happy to attend and have their photos taken during the presentation. What they weren't aware of was that after Gary Dellar was notified of the results, he revealed that the current edition of Toby, being number 3, was to be reprinted, this time with this article and pictures of the winners in the fanzine section. They would also receive a copy with them in it to go with their new exclusive and growing Toby collection when it was released.

The recipient of the Junior prize pack was Sammy Lawrence, a budding writer who has a pair of very supportive parents who encourage her to read, write, and draw. Sammy is already making her mark in her creative journey by winning one of the monthly prizes in the newspaper's Young Writers Initiative and appearing in the Knox Council Comic Creation Anthology.

The Adult prize went to Richard Hamilton, who like any good father enjoys comics with his children, two boys who are already future comic enthusiasts like Dad.

We were so happy to present these prizes because I believe the two most deserving entries won. And when they were informed of our little secret extra prize, it was the icing on the cake and they were excited for the concept and their inclusion.

We asked both Sammy and Richard when they had read through their winnings to let us know how they enjoyed reading Aussie comics. I didn't have to wait long for Sammy's reply. After they had left Sammy's mum Jenny texted me. And I could picture Sammy floating above the seat in excitement.

"We got to the car and Sammy said, "I can't believe I'm going to be in a comic."

Richard said, "I've been a lifelong comic reader but have only been in Australia for 10 years and haven't sampled a lot of the local publishers yet. I'm already really enjoying the variety of the books by Reverie and Dark Oz and am very much looking forward to sitting down this weekend and really absorbing them!"

Congratulations to our deserving winners and we can't wait to report on the upcoming publication.

was then we noticed via the monthly report quite a few people were reading that particular page. Toby did have some fans out there via the newspaper. It just seemed they liked reading it on their phones.

To celebrate the first anniversary of Toby in the paper a competition was held where anyone who sent in a reaction of any kind good, bad, or indifferent would be in the running for some great prizes. There were two groups, an under 13 and an Adult section which each pack contained a signed copy by the two creators Gary Dellar and Ben Sullivan of Toby Number One and Two. The adult pack also contained over $300 of Australian comics from publishers such as Reverie, ComX, Decay, Shidot, and SCAR. Many are also signed by their creators.

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Winner Junior prize: Sammy Lawrence

Boronia & The Basin Community News
Current Issue
Local Services Dir
Place an AD
Previous Issues
Contact
About
Vacancies
"TOBY and the MAGIC PENCIL"
our new regular comic feature
by Gary Dellar, with art by Ben Sullivan, begins on page 9.
Next installment coming in March.
Feb 2023 issue is now available.

edition of Toby, being number 3, was to be reprinted. This time with this article and pictures of the winners in the fanzine section. Which they would also receive a copy with them in it to go with their new exclusive and growing Toby collection when it was released.

So here are the pictures of our lucky winners. The recipient of the Junior prize pack was Sammy Lawrence, a budding writer who has a pair of very supportive parents who encourage her to read, write, and draw. Sammy is already making her mark in her creative journey by winning one of the monthly prizes in the newspaper's Young Writers Initiative and appearing in the Knox Council Comic Creation Anthology.

The Adult price went to Richard Hamilton, who like any good father enjoys comics with his children. Two boys who are already future comic enthusiasts like Dad.

Both were huge fans of Toby and followed the strip regularly, citing it as one the first things they turned to when they read the paper. I was so happy to present these prizes because I believe the two most deserving entries won.

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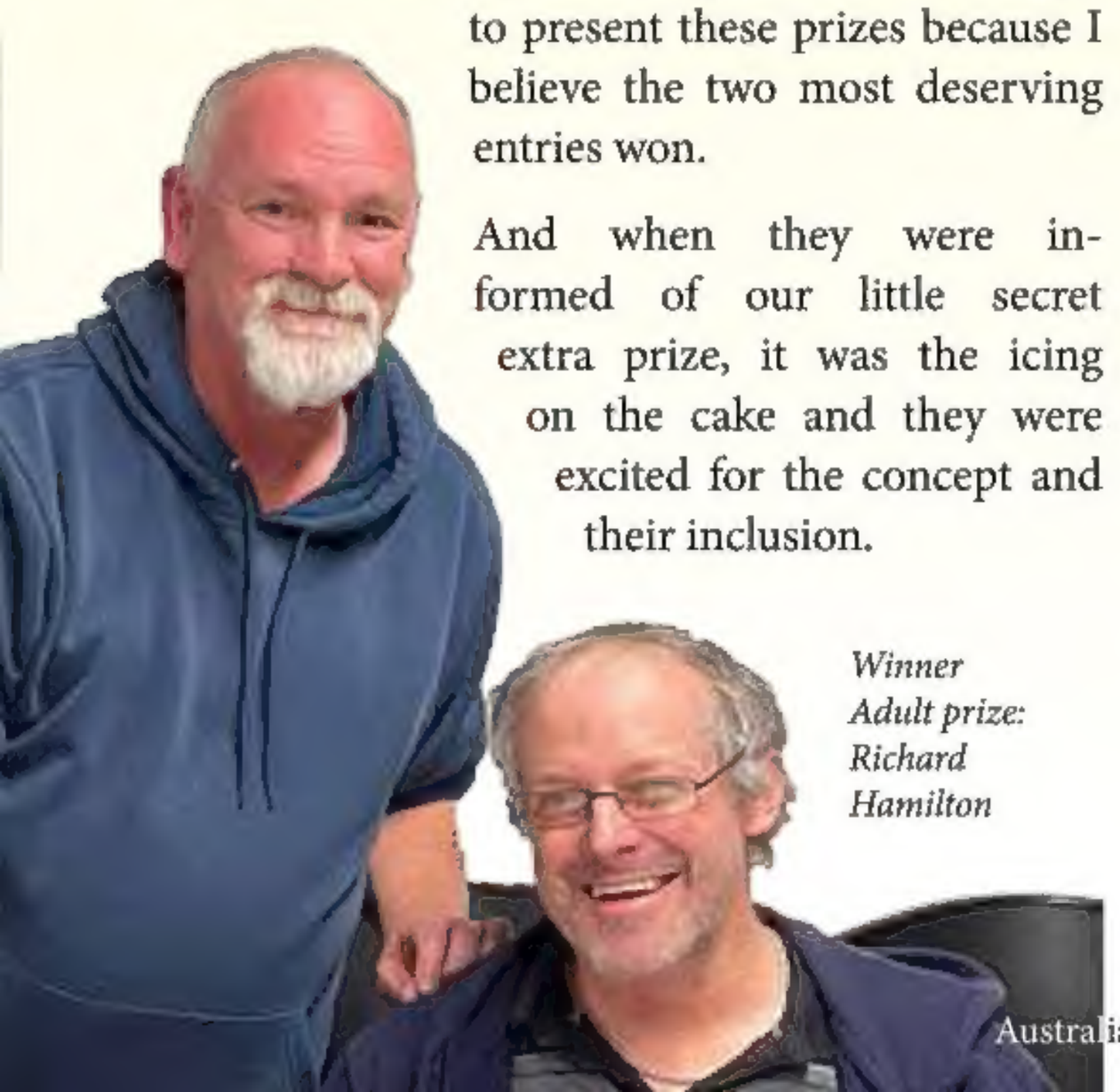

Winner Adult prize: Richard Hamilton

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"We got to the car and Sammy said, "I can't believe I'm going to be in a comic".

Summer 2024
TOBY & the Magic Pencil Competition
It's been a full twelve months since the BBCN premiered Toby & The Magic Pencil. To celebrate the continuing saga we have two special prize packs to give away.
To be in the running for a chance to win one of these prizes, tell us in writing if and/or why you enjoy the serialized comic.
You can email us at contact@bbcn.org.au or by more traditional means at PO Box 141 Boronia 3155.
Up for grabs are comic packs, one for the under 13 and an Adult selection. Both prizes contain an issue of Toby #1. The junior pack will also include an issue of Toby #2 and a special comic from ComX, a new superhero called SYDRIS. drawn by over a dozen Aussie artists.
The adult pack contains over $250 worth of new Australian comics from publishers such as Reverie, Dark OZ, ComX, and Shidot. Some of these publications are signed by the creators and are collector's items.
The fact that the BBCN has two regular featured cartoons is of great pride, especially since most of the National and State papers have abandoned them for more advertising space. So please, if you want a chance at scoring these great prizes let us know. We'd love to hear from you.

That's what every artist wants to hear, and a Toby comic to boot!

WANTED BY THE AUTHORITIES. HUNTED BY THE UNDERWORLD.

OUTLAW

CHAPTERS 1&2

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